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## "THE NATURE OF THE EVIDENCE"

### The Reandean Prize Play.

A Play in Three Acts, by Howard Peacey, Presented by the R.A.D.A. Players at the Academy Theatre on Sunday, April 19, 1925.

| | |
|---|---|
| Ted Hewitt | John Gielgud |
| George Haviland | Noel Goodwin |
| Captain Gaunt | Eugene Leahy |
| Paquita Haviland | May Ward |
| Robert Haviland | Michael Hogan |
| Agnes Haviland | Flora Robson |
| Dr. Pumphreys | Osmund Willson |
| Mexican Maid | Dorothy Hughes |
| Harold Norcroft | Algernon West |
| Mexican Clerk | Ronald Kerr |
| Hospital Nurse | Marjorie Collett |

As it was fairly obvious from the beginning that Paquita had not killed her husband, the filling up of the evidence against her seemed rather a bother about nothing. We doubt if any member of the audience imagined her guilty for a moment. There was a certain interest, however, in waiting for the clearing-up in the third act, but when it came the explanation was so lame that one was justified in wondering why we had arrived at it by such tortuous and harrowing steps.

If one had not seen Paquita, who was so patiently loyal and true, the case would have appeared a strong one. There was the husband's will made in her favour a few days before, the young man who was in love with her, and, lastly, the damning evidence of the post-mortem examination insisted upon by the moody step-daughter. Then, too, the scene was laid in Mexico, where human life is proverbially cheap, and Paquita was young and pretty (with a delicious Spanish accent), and her late husband was undeniably old! But the author had at great pains created all our sympathy for the young Mexican wife, that it was known all the time that there must be a happy ending.

At the same time the case is stated with a certain amount of commendable skill. It has been built up carefully and quite cleverly. The author has shown how the old man's two sons are convinced by their sister, who hates her step-mother, that their father has been poisoned. There is a strong scene in the second act between the elder son and Paquita which has been firmly handled, and the judicial and not unsympathetic British Consul, who has been called in, is well drawn. The third act badly needs strengthening, however, and the sea captain's excited announcement, just as the tortured girl is about to kill herself, that the husband had for years taken arsenic to keep himself youthful came as a halting and dreary anti-climax.

For a prize play, "The Nature of the Evidence" cannot be put forward as a shining example of modern drama. It leaves one wondering what the rejected plays, which numbered some hundreds, were like! Reorganised it could still be made into an acceptable thriller of a type fairly commonplace, and there is enough in it to make one realise that Mr. Howard Peacey will write a good play one of these days.

The acting, by the Academy past students, was principally noticeable for a clever study of the young Mexican wife by Miss May Ward. There was real charm and tenderness in the characterisation, and the soft, pretty accent suited her voice well.

The occasional touches of the primitive in Paquita's nature were cleverly displayed, and the whole performance showed a good deal of care and a certain amount of vision in the characterisation. Mr. Michael Hogan gave a firm, well-knit performance as the elder brother, and Miss Flora Robson did well in the ungracious part of the rancorous sister. There was good work from Mr. Noel Goodwin, Mr. Algernon West, Mr. Osmund Willson and Mr. Eugene Leahy. Miss Marjorie Collett's somewhat comic hospital nurse was a little out of focus, but the fault was partly in the writing of the part.

The play was produced by Mr. Guy Pelham-Boulton.

### Barnsley Manager for London.

Many tributes were paid last week to Mr. C. T. Lawson, who has resigned the position of manager of the Alhambra Theatre, Barnsley, to take up an appointment in London. The Barnsley F.C. players acknowledged his many courtesies by making him a gift (through their captain, Brough Fletcher) of a silver mounted umbrella, suitably inscribed; and the business and professional men of the town presented him with a wallet containing Treasury notes.

*Photo., Guttenburg.*

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## "FALLEN ANGELS"

### At the Globe.

Comedy in Three Acts by Noel Coward. Presented by Anthony Prinsep at the Globe Theatre on Tuesday, April 21.

Mr. Noel Coward is a talented young dramatist, but he will have to learn that drunkenness is not funny, and that to present it in certain ways is an exhibition of bad taste. In the second act of "Fallen Angels" we are shown a pair of modern young women in the process of getting intoxicated on champagne. They are married to dull husbands, who have gone off for a golfing holiday, and are waiting for a Frenchman who seven years before had been their joint lover. The Frenchman does not arrive, so they get drunk, and finally one of them pretends that she knows where he is staying, and is supposed to go to him, leaving her friend infuriated.

Next morning the two husbands return separately, for they, too, have quarrelled. Each first meets the other's wife, and they learn in turn that their wives have gone off with a Frenchman. As a matter of fact, neither of the wives have seen Maurice Duclos, for Jane had spent the night in a Bayswater hotel, and returns looking slightly deranged in her evening frock, and the other one, Julia, has gone off to find Jane! When they both realise that they have been rather hasty in telling the other's husband everything, past and present, they determine to stick together in getting out of the mess. They say it was a put-up job to test their husband's love, and M. Duclos, who arrives on the scene at the end, speedily understands the position and supports them. He announces that he has taken the flat above, and as the curtain descends we hear the three of them singing the flaneur's love-song that had so thrilled both the wives seven years before.

One of the objections to the drunken scene is that it is really rather dull. It is also unnecessary, and one can imagine a much more amusing second act on the lines of the famous one in "Sleeping Partners," in which two women—both thrilled at being on the edge of a precipice—are waiting for the man who had once been their lover. To make them tipsy is simply a forced piece of sensationalism.

A fault of the play is that the characterisation is poor. The husbands are nonentities, and the two women have no separate individualities. They are exactly alike, and use the same strange, modern language—from which, by the way, we learn that "devastating" has given place to "shattering" as the all-powerful adjective of the moment. Some of their talk is witty enough in a hard, metallic way, and much of it is a poor reflection on the society they are supposed to adorn, as it was probably meant to be.

The acting was brilliant, and there was little to choose between Miss Tallulah Bankhead and Miss Edna Best as the two wives. They both handled the champagne dinner scene with extraordinary cleverness and a well-marked restraint, and throughout the play they acted with a keen appreciation of the comedy of the situations. Mr. Arthur Wellesley and Mr. Gerald Ames were as good as their parts allowed as the husbands, and Mr. Austin Trevor did well in the small part of the dashing and fascinating Frenchman. Miss Mona Harrison was excellent as the maidservant, the best-drawn character in the play.

"Fallen Angels" was produced by Mr. Stanley Bell, and Mr. Noel Coward appeared with the two leading ladies and made a short speech at the end of the play.

### ENTERTAINMENT TAX ABOLITION LEAGUE.

A special meeting of the Entertainment Tax Abolition League was held at its headquarters in London last week, and the situation arising out of the recent interview of the League with the Chancellor of the Exchequer was fully discussed.

It was unanimously decided that the campaign for the total abolition which the League has been carrying on since its formation, should be given a fresh and powerful impetus, both in and out of the House of Commons, in order to secure the total abolition of the tax during the current year.

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WANTED, First-class Attraction. May 11th. May 11th.
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"CHARLEY'S AUNT."
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Only vacancy this year.
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Direct from Haymarket and St. James' Theatres.
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The ever-welcome.
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The Successful Comedy from the Royalty Theatre.
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WANTED, Gentlemen, 'Varsity or Pub. School, choir-trained singers, appearance for Pro. Madrigal Glee and Minstrel Party engagements; those playing instruments preferred; first-class singers from any concert association invited. Box 627, "The Era."

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WANTED Known, Young Amateurs who have ability, and aspire to become professionals (any instrument), should join the classes held at the BRUCE-GIBBON AGENCY, 28, High-street, New Oxford-street. Easy Fees.

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WANTED, experience in Repertory or any high-class production; moderate investment made, VERSATILE, Box 646, "The Era."

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WANTED, smart, experienced Bill-poster; tall. Apply by letter to MANAGER, Golders Green Hippodrome, stating age, experience, and salary required.

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WANTED, for 2 weeks, to start at once, a good Scenic Artist. Refs., terms, and full particulars to ARTHUR KNIGHT, New Theatre, Crewe.

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WANTED, Light Comedian, Vocalists, etc., near London; particulars, lowest terms. DELTHINE'S AGENCY (L.C.C. Licence), 26, Gloucester-road, Regent's Park.

**MUSIC HALL ARTISTS' WANTS.**

WANTED Known. PERCY CURRY (Comedian), lib. Monday; halls, revue, also panto.; sing, dance, patter; h. refs. Albion Hotel, Sunderland.

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WANTED Known, Palmiste wishes Engagement for Wembley; experienced. LAURETTE, 81, Westwich-gardens, West Kennington Park, W. 14.

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WANTED, skilled Musical Director of repute as Travelling Representative of the British Screen Music Society. Apply CONTROLLER, Film Music Studios, Westville, Babbacombe, Torquay.

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WANTED, first-class Lady Orch. Pianiste-Vocalist (London) for summer engt.; café and dance. Voice, age, terms, and full pars. to M. D., 11, Glazbury-rd., W. Kens., W.14. Letters only.

WANTED, brilliant Violiniste, young and of attractive appearance, for new West End restaurant. Letters to Mdme. BELLE RICHARDSON, 41a, Elsham-road, Kensington, W14.

WANTED, first-class expd. Violin-Leader, open May 18; cinema, evgs. only; £5 15s. State age and full partics to H. BOLTON, 10, Richmond-ave., Sedgley Park, Manchester.

WANTED, thoroughly experienced Orchestral Violiniste and Pianiste, used to playing to and fitting the picture; two used to playing together preferred; evenings only, including one matinee for pianiste; state lowest, joint or otherwise. PALACE, Alton.

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WANTED, good Violinist (able to lead) under piano direction; cinema; 6 evenings, 2 mats.; East London. Write, terms, etc., NORMAN BOTLEY, 665, Commercial-road, E.14.

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WANTED, Violiniste for Quartette; must be fully experienced in café work. Photo and refs. to F. H. JEPSON, The Palace, Blackpool.

WANTED, Rep. Violiniste, thoro. exp., high-class cinema North Wales coast. Age, refs., terms, etc., to M. D., 1, The Woodlands, Conway, North Wales.

WANTED, 'Cellist for 1st-class hall in Midlands, 5½ hours per day; £4 10s. week; comfortable permanency if thoroughly experienced. Box 630, "The Era."

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WANTED, Lady 'Celliste, seaside, May 29 to Sept. 20. Miss HOLLINS, c/o 40, Tennyson-avenue, Bridlington.

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Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, etc., to the MANAGER at the above-mentioned hall.

WANTED, 'Cellist, used to high-class variety and revues; June 1 to Sept. 19; twice daily; A.M.U. rate. Apply, with full particulars, H. R. V. ABBENBROOKE, General Manager, The Tower, Morecambe.

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WANTED, an experienced and reliable Orchestral Pianist; must be good performer. Audition to-day (Sat.) at 4.30 p.m. Apply, M. D., "Globe," Old Kent-road, S.E.1.

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WANTED, Drummer & Euphonium for tenting. Wire, LYNCH, Bailey's Circus; Saturday, Earlstown; Monday, Leyland, Lance.

WANTED, first-class Drummer, must be experienced in picture fitting and jazz, or useless; tymps., gloc., Xylophone, bells, and full kit of effects. Open May 4, six afternoons and evenings; permanent if suitable. Terms first letter to MUS. DIR., Imperial, Queen-street, Cardiff.

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WANTED Known, first-class Lady Leader-Violinist, at lib. for deputy or dates; with or without own orchestra; dance or straight. VIOLINISTE, 51, Church-street, Camberwell, S.E. Hop. 5572.

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## MUSICIANS' WANTS.

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WANTED, engagement by first-class Violinist Conductor, with his own pianiste; large library. 148, Kingstreet, Gt. Yarmouth.

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WANTED, engagement by Lady Violinist, L.R.A.M.; would deputise; London or near. 56, Anerley Park, S.E. 20.

WANTED, engt. by expd. Leader; library if desired. VIOLINIST, 6, Ranelagh-road, Blakenhall, Wolverhampton.

WANTED Known, Violiniste wishes to join Pianist (young),
Mutual practice,
With view to forming Dance Orchestra.
Write, Z.,
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WANTED by 'Celliste, deputy work, regular or odd days; thoroughly experienced; moderate terms. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED, engt. by 'Cellist, good reader; open any bus.; London only. A. E. SHAW, 60, Caithness-road, Mitcham, S.W.

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## MUSICIANS' WANTS.

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WANTED, engagement by E flat Sousaphone or Bombardon; experienced; any bus. BILLIE SWIFT, 8, Coburg-street, Gateshead-on-Tyne.

WANTED Known, experienced Flautist vacant for good summer engagement, high or low pitch. H. ALLEN, Orchestra, Opera House, Leicester.

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WANTED Known, Oboeist (either pitch) long experience, invites offers for any business; anywhere. BARRETT, 81, Goodwin-street, Hull.

WANTED, engt. by expd. Clarinet; London or South-east preferred; last engt. over three years, concert orchestra; high or low pitch; any bus. MORRIS, 17, St. Paul's-street, Huddersfield.

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WANTED, engt. by Clarinet, season string or military. ARTHUR DISBERY, 17, Croft Head-terrace, Cross Hills, near Keighley.

WANTED, engagement by Clarinet; fully experienced in theatre, variety, or cinema.
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WANTED, by good E flat Alto, Tenor, and Sop. Sax., engagements. BERT, 13, Shakespeare-ave., N.W. 10.

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WANTED, engt. by B flat Tenor Sax. and Clar. flat pitch. Clissold 6539. Box 648, "The Era."

WANTED, engagement by first-class Saxophonist, C Melody and B flat Tenor, combine violin; jazz or straight. Could supply good Trio.
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WANTED, summer engt., Lance Business; cornet and trumpet. Address CORNET, 54, Balcombe-street, Marylebone, N.W.1.

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WANTED, engt. by good Second Cornet, could assist First, 17 years Army bandsman; good references. CORNET, c/o Gilbert, 115, Portman Buildings, Lisson-grove, N.W.1.

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WANTED, engagement by Orchestral Organist, in or near London if possible; thoroughly experienced musician. Write Box 667, "The Era."

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WANTED, engt. as Pianist or Organist, pic. or var.; exp. sight reader, good refs. PIANIST, 55, Orchard-place, Southampton.

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WANTED, engt. by orch. Pianist, ex. sight reader; small salary. PIANIST, 21, Granby-street, Bethnal Green.

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WANTED Known, first-class Pianist at liberty, any bus., ex. sight reader. — A. C. B., 63, Doddington-grove, Kennington, S.E. 17.

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WANTED, engts. by Dance Banjoist; exp. and reliable; terms mod.; supply band or individual musicians for even. or full-time engts.
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WANTED, by the Nora Freeley Bands, summer engts. anywhere; hotels, cafés, stores, etc.; recognised artists. All coms., ALFRED REYNOLDS, 35, Clapton-common, E.5. Clissold 2084.

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**The Town Council of the BURGH OF SALTCOATS INVITE OFFERS FOR PIERROT STANCE FOR SEASON 1925.**
Further particulars from undersigned, with whom offers should be lodged NOT LATER THAN FRIDAY, 8th MAY, 1925.
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**Matinee for R.N. Hospital.**

In aid of the Royal Northern Hospital the annual matinee will be held at Finsbury Park Empire on Saturday afternoon, May 9, at 2.30 p.m. The artists who have already promised to appear include Talbot O'Farrell, Daisy Wood, G. H. Elliott, George D'Albert, Hilda Glyder, Joseph Cheetham, Ada Reeve, Wilson Hallett, Fred Barnes, Harry Weldon, Jeane Pauls, and Robert Anthony, Lilian Blake, and Mrs. Orman Sparring's Pupils. A new song entitled "Merrie Islington," words by R. T. Baines, music by Robert Anthony, will be sung by the composer; and the net proceeds of the sale will go to the hospital.

## "CÆSAR AND CLEOPATRA."

### Brilliant Revival at the Kingsway.

In spite of the number of Shaw revivals during the past two or three years, "Cæsar and Cleopatra" has been absent so long from the London stage that it comes back with all the force of a new work. To heighten this impression, Bernard Shaw has introduced a fine speech for Cæsar into the last scene but one, denouncing bloodshed as a means of settling international disputes. He has also written a prologue, spoken by Lewin Mannering as the great god Ra, which warns us against bringing down upon ourselves the doom that overtook Rome—with some banter against silly people who wear upon their breasts white "paper" that has nothing written upon it.

Furthermore, the settings of Paul Shelving startle us with their beauty. The majestic white sphinx between whose paws Cleopatra sleeps is a lovely thing set in a circle of stars. The sentinel looking out from the ramparts across an empty sea is a spectacle of emotional quality. Cleopatra's boudoir, with narrow windows revealing an intense blue sky, is a marvel of colouring. These pictures establish Mr. Shelving among the foremost scene designers.

Being the most dramatic of the Shavian theatre, "Cæsar and Cleopatra" not only gives the actors fine things to say and fine characters to draw, but also fine things to do. And Barry V. Jackson's Birmingham Repertory Players rise splendidly to their opportunity. The highest praise must be given to the company as a whole. Nevertheless, Cedric Hardwicke's Cæsar is as incisive as Roman statuary, and Gwen Ffrangcon-Davies' Cleopatra as delicate as a Greek bas-relief. With Britannus, Scott Sunderland provides laughter to accompany the thrills. The Ftatateeta of Florence Marriott Watson, the centurion of Terence O'Brien, the Pothinus of Stanley Laithbury, the Rufio of Frank Moore, and the Apollodorus of George Hayes, are other performances of high merit. This is undoubtedly one of the finest productions in town.

## SHAKESPEARE BIRTHDAY CELEBRATIONS.

### Ben Greet Players at Chelsea.

It was an admirable idea of Mr. Walter Payne (managing director of the Chelsea Palace Theatre) to place his theatre at the disposal of Mr. Ben Greet and his famous players for the birthday celebrations, and it is likewise pleasing to record that artistic and workaday Chelsea—alike lovers of the Bard—nobly responded. A splendid house on Monday evening gave a wholehearted welcome to Mr. Greet and his company on their first appearance in England after their brilliant season at the Albert Premier Theatre, Paris. "Twelfth Night" was the opening play of the festival, and a very meritorious performance was staged, under the careful stage management of Mr. W. Edward Stirling and Mr. Ben Greet. On Tuesday evening "Othello" occupied the boards, and "Macbeth" on Wednesday. In each case the interpretation was admirable, especially on the elocution side was this noticeable.

For the birthday anniversary a fine performance of "As You Like It" was given at the matinee, and at night, when Mr. G. K. Chesterton delivered a short address, the play performed was "The Tempest." "The Merchant of Venice" was underlined for last evening (Friday).

The players comprise (in addition to Mr. Ben Greet and Mr. Stirling) Misses Edith Sharp, Margaret Vaughan, Vera French, Stella French, Evelyn Neilson, Thea Johnston, Messrs. Arthur Burne, Ernest Hare, Alfred Farrell, Fred Piper, Geoffrey Wilkinson, Edward Wilkinson, Charles Bennett, Stanford Holme, G. More O'Ferrall.

It is only due to the business manager of the Chelsea Palace Theatre (Mr. J. Persich) to award a meed of praise for his excellent efforts for the large audiences' comfort.

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Albert Sammons, the renowned violinist, delighted a West Country audience on Tuesday evening, when he, assisted by Miss Doreen Kendall and Miss Jenny Hyman, paid a flying visit to Penzance. St. John's Hall was well filled with a most enthusiastic audience, and encores were demanded and freely given. Sammons' specialities included Romance in G, Bouree, Rondo in G, and Hungarian Dance in B flat. Miss Doreen Kendall captivated the audience by her splendidly rendered numbers, including "My Lovely Celia," "An Indian Squaw's Song," "Time, You Gipsy Man," "Summer," etc. Miss Jenny Hyman accompanied Mr. Sammons in masterful manner, besides contributing some beautiful numbers herself. Mr. A. Victor Cresser, of Penzance, is to be complimented on introducing this talented party to the West, and his enterprise met with the success so richly deserved.

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Layton and Johnstone are proving as popular as ever at the Alhambra this week with an exceptionally strong repertoire of songs, including "Hard-hearted Hannah" and the new song fox-trot success, "I'll Take Her Back."

# STAYING POWERS OF REVUE.

## MR. JACK HULBERT AND GALLERYITES.

Interesting views regarding revue were elicited at the meeting of the Gallery First Nighters, held at 26, Gt. Windmill Street, on Sunday, when Mr. Jack Hulbert dealt with the question "Has revue come to stay?" Mr. James Glover, who presided, said that some 17 or 18 years ago he was walking on the front at Bexhill when he was introduced by a friend to a young gentleman, not very tall. "This is the chap to write Drury Lane pantomimes, if you want to make them funny," said the friend. "He is my son." Fathers always said that sort of thing, but it was a pleasant reflection in this case to see the realisation of the parental prophecy.

Mr. Hulbert, who was warmly received, said he always had a great desire to discuss the show at the end of a performance, but he was always prepared for shocks. (Laughter.) He had a shock when he first saw himself on the film. He had played in the breezy style which he adopted on the stage and thought he was doing splendidly, but found when the picture came out that he was swaying backward and forward. Fortunately nobody saw it but himself, and the film was taken over again with satisfactory results.

Criticism from the audience was always interesting, but when during a love scene he noticed a man in the stalls beguiling the time by reading the "Evening News," it was a terrible blow to his pride.

### Applause as a Tonic.

Applause and laughter were an extraordinary tonic. They had no idea how it helped an artist—it just pulled that extra ounce out of him and enhanced his performance 50 per cent. The bulk of it came from the gallery. He remembered playing for a year in a theatre that had no gallery, and he never felt so lonely before. The Gallery First Nighters were wonderful if they liked a play, and if they did not they had jolly good reason to be dissatisfied. If he could please the gallery he was a happy man.

### Vehicle for Versatility.

The subject he had chosen for debate was "Has Revue Come to Stay?"—has it taken a permanent place in London amusements? He meant the intimate revue as introduced by Mr. Cochran and Mr. Charlot. He thought most emphatically that it had, provided it was a show which contained speed, a joyous atmosphere, plenty of jolly numbers, good dancing, was witty and up-to-date, and above all was marked by invention and progress. There always was and always would be a public for the kind of entertainment based upon singing, dancing and burlesque. He could think of no better vehicle than revue for exploiting the versatility and personality of an artist. (Hear, hear.) Such people as Nelson Keys, Gertrude Lawrence, Maisie Gay, found material which suited all their many talents. Modern revue was really the outcome of older entertainments such as the Gaiety burlesques, and seeing that it provided such a good vehicle for versatility it had a great chance of remaining one of our permanent theatrical institutions.

It was really an old formula in a new shape, old ideas brought up to date. In the old days they had acrobats, a lady and gentleman in dazzling spangles who turned somersaults; to-day we had a similar couple dressed in ordinary evening dress, the lady clasping the gentleman round the neck and being swung round and round the stage. The chief difference was that they called it "exhibition dancing?" (Laughter.) The villain of the old melodramas made love to the heroine with a scowl, to-day he made love in a most engaging manner to another man's wife. (Laughter.)

### Revue in the Making.

They might think that the making of a revue was a comparatively easy matter, but he could assure them that it was a very difficult thing. Unlike a musical play cut and dried ready to act, revue had to be constructed around certain personalities. The authors would be told to write round a couple of stars, and three days before production they would be told that the artists would not be in the cast, and they had to set to work to find material for two others. The authors do so, and are calmly told by the manager that the stuff is all right but that they must make it funnier. They bring back another effort and are told to make it much funnier, until the wretched authors throw up their hands, and declare they are played out. Then the manager scours London for sketches, and when they are discovered, it is found that the piece runs four hours or that the comedian cannot change in time to play them. The result is that the piece comes out flat and scrappy at the dress rehearsal. If the manager is lucky some wonderful thing drops from the clouds and makes the show presentable.

A little while ago people were saying that musical comedy was dying; that London was getting bored by them, That was perfectly true with regard to certain shows of the old type, but recently they had several big musical comedy successes, the most notable being "No, No, Nanette," a show with fresh ideas and an atmosphere of joy and frivolity. Its success was greatly due to the admirable performances given by Joe Coyne and George Grossmith, two great artists, experienced men who set an example to the younger members of the musical comedy stage.

### Show to Suit All Tastes.

One might say with regard to revue that it was a kind of entertainment which appealed to all sorts and conditions of people, and therefore it would always hold good and would draw the masses as well as the West-end public. There would always be a public for a show which was based upon singing, dancing, and burlesque, a show which had invention and variety to suit all tastes. He thought that the standard of revue would be elevated, because the public would demand better fare and would get it; some of our noted playwrights would be persuaded to write for revue and it would follow that the whole tone of the entertainment would be raised. He was looking forward to the time when it would contain sketches of English life in all its phases. He thought revue had come to stay and would find a permanent place amongst West-end shows. (Applause.)

### Go On for Ever.

Amongst those who took part in the subsequent discussion was Miss Sybil Ward, who said that if by revue was meant a pot pourri of variety turns and specialities strung together under some nondescript title there was no reason why it should not go on for ever and ever, but if they meant a precise form of entertainment any particular production which had as yet been placed before the public, then she was afraid that not one of them had come to stay permanently. It could be said of the revue artists that they certainly did work and put their whole soul into what they had to do.

### Syncopated Atmosphere.

Mr. Paul Murray said he did not believe any revue would go down to history like the great plays. Although people sneered at jazz bands the fact remained that a great proportion of the British public liked them. The success of "No, No, Nanette," was due to its syncopated atmosphere. America, he added, was getting to like our revue actors so much that we shall shortly have to get a new lot.

### Revue—a Repertory Theatre.

The Chairman said that he had been examining records and found that revue was first produced at Covent Garden in 1825. It was a long time staying, and it would be a long time before it went out. The chief drawback of revue was that it was not wide enough in its area of parody, but stuck to small ideas. He did not think the music hall would ever come back—revue had sounded its death knell,—and in ten years time there would not be a single music hall. Artists could not go on year after year singing the same song; they must have some stage decorations to make it acceptable. He looked upon revue as a sort of repertory theatre, which gave artists varied work. It was the curse of the business that in the West-end of London we should be forced to have the same artists for about five years running, and in that way revue was the salvation of the drama.

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At the Theatre Royal, TORQUAY, "Saint Joan," with Miss Dorothy Holmes-Gore in the name part. The Pavilion is staging a week of pictures, chief of which is Mr. Chas. B. Cochran's production of "Violettes Imperiales," with Raquel Meller in the lead.

# "BELTANE NIGHT"

**A Play in Five Scenes, by Vera Beringer. Produced at the "Q" Theatre, Kew Bridge, on April 20.**

CAST:

Dennis Armigan .. Malcolm Neville
Marjorie Abbot ..... Lila Maravan
Martin ..... Gerald Jerome
Mrs. Timperley ..... Marie Ault
Janet Hargrove .... Esme Beringer
Myrtle Deakyns ... Drusilla Wills
Rose Deakyns ..... Alice Wills
Nigel Hargrove .... Percival Clark
Dr. Rossiter ..... Cecil G. Calvert
Michael Armigan ..... W. G. Fay
Dr Willoughby ..... Charles Vane

Oulden Abbey, a picturesque marine residence, with a view of the sea and islands from the hall where the scene is laid. The tenants of the abbey consist of Janet Hargrove and her husband, Nigel, while among the visitors are Dennis Armigan, an Irish Colonial, and Marjorie Abbot, a friend of the family. Now the Hargroves, despite an ostentatious display, have been passing through a severe crisis, and they are practically at the end of their resources. It is when things are so bad that Nigel Hargrove suddenly learns of his good fortune. A Mr. Rushen Temple has died intestate, and, failing to find the next of kin, the whole of the fortune falls to the impecunious Hargroves. Peace and plenty seem to have descended on Oulden Hall. Dennis Armigan and Marjorie Abbot plight their troth. Quite early in the play Janet Hargrove reveals that she can trace her descent genealogically from Lady Macbeth; moreover, she admits a great admiration for the lady of Dunsinane. It seems that the pretty island, seen from the hall window, is often submerged during the spring tides—and Beltane Night really means the last night of spring, when the tides are erratic. Dennis Armigan, having settled his amorous pleadings with Marjorie Abbot, is suddenly called to town on urgent legal business. This he explains to Mrs. Hargroves, who then discovers to her horror that the heritage does not belong to them, but to the young Colonial. With the horrors of impecuniosity assailing her, she decides to get rid of Dennis, and as he goes to bathe she provides a deadly opiate that lulls him to his death. He disappears, and is mourned by all concerned as drowned. Janet becomes a prey to acute remorse. Her husband is puzzled and calls in a practitioner, Dr. Rossiter, but, not satisfied with his diagnosis, he enlists the assistance of an eminent psycho-analyst, Dr. Willoughby. Meanwhile, the father of the murdered boy, Michael Armigan, arrives from Australia to investigate the loss of his son. His suspicions are aroused, and he suspects Janet of the crime. Dr. Willoughby agrees to test his patient, so that she might yield a solution of her indisposition. under the influence of treatment, Janet confesses to Michael Armigan that she was the cause of the death of his son. At this critical moment, Dennis Armigan and his sweetheart, Marjorie Abbott, appear. It was all a dream, and the explanations that followed satisfied everybody.

Miss Vera Beringer has provided an interesting play. It needs excision, for there is too much redundancy of chatter; but when this is done, the production will win further laurels. The gifted authoress was "called" at the fall of the curtain and made a happy little speech.

To Miss Esmé Beringer fell the rôle of the mentally tortured wife, and splendidly she sustained the part. Her performance was in every sense a great one. Miss Lila Maravan was a pretty and sympathetic Marjorie, and Mr. Malcolm Neville was delightfully boyish as the young Colonial. As the psycho-analyst, Dr. Willoughby, Mr. Charles Vane was convincing. Equally good, too, is the Dr. Rossiter of Mr. Cecil G. Calvert. The battle of wits between the specialist and the practitioner was an excellent bit of raillery. The crystal-gazing sisters, Myrtle and Rose Deakyns were played by the Misses Drusilla and Alice Wills, who evoked shrieks of merriment at their eccentricities. Janet's husband, Nigel, afforded Mr. Percival Clark scope for his ability, and he did wonderfully well. As the distressed and suspicious Celt, Michael Armigan, nothing could have been better than Mr. G. W. Fay's reading of the part. He gave a singularly artistic and accurate performance, and much of the success of the piece may be traced to his efforts. Miss Marie Ault again gave us one of those delightful cameos as Mrs. Timperley, and Mr. Gerald Jerome, as the faithful old servitor, was a brilliant effort.

"Beltane Night" is produced by Mr. G. W. Fay, under the management of Mr. J. De Leon.

# "THE THIRTEENTH CHAIR"

## At the Brixton Theatre.

Mrs. Patrick Campbell is making a welcome return visit to Brixton this week with her company in "The Thirteenth Chair." This drama was greatly enjoyed by a crowded house, and several curtain calls were demanded at the conclusion of each act. Mrs. Patrick Campbell took the principal part of Madame la Grange, and gave a very clever portrayal. In response to repeated calls for a speech she informed the audience that it was her intention in the near future to produce a new comedy play, which she would bring to London after a provincial tour. Mrs. Campbell has brought with her a very competent cast. Herbert Thomas as Inspector Donaghue gave a finished portrayal. Walter Fitzgerald did all that was required of him as Philip Mason. Vaughan Powel and David Clyde were also very effective. Among the other members of the company Vere Gerald, Catherine Lacey, and Rosalie Grey did very excellently.

# "PETER PAN"

## At Wimbledon Theatre.

"Peter Pan," one had begun to believe, was a perennial play to be again and again presented to the children of successive generations, but it is announced that this is "the farewell visit," at any rate of Mr. J. A. Malone's company. Miss Maisie Darrell repeats her successful delineation of the ever-delightful "boy who wouldn't grow up," and Miss Marguerite Moreton was a very fascinating Wendy. Mr. Lionel Gadsden was excellent as the awesome pirate king, James Hook, while Mr. James Wilton and Mr. Archie Selwyn were excellent exponents of Smee and Starkey. Mr. Roger Maxwell was amusing as the kennel-loving Mr. Darling, and Miss Ann Farrer was a sympathetic Mrs. Darling. Miss Heila Maloney was a sweet little Michael, and Miss Miriam Adams a capital John. Mr. Charles Bell deserves a special word of praise for his antics as Nana. The audience, which on Monday night included many children, evidently thoroughly enjoyed the play.

# DEATH OF MISS LAURA GRAVES.

Her many friends will regret to learn of the recent death of Miss Laura Graves, who began her career when only a child with the Bancrofts in a revival of "School" at the Haymarket Theatre. She played many parts with the best-known dramatic clubs during the interval between returning to school and going on tour in "Nancy and Co." and other plays. Among her first London engagements were a series of parts in Lewis Waller's matinees—"East Lynne," with J. Pitt-Hardacre, at the old Olympic Theatre, where she returned later to play in "True Blue"; "London Day by Day," at the Adelphi, in the part of the flower girl, from which George Alexander chose her for a three years' contract with him. He opened at the Avenue, and transferred to the St. James's Theatre, where Miss Graves played in "Dr. Bill," "The Struggle for Life," "Miss Cinderella," "The Gay Lothario," "Molière," "Lord Anerley," "Sunlight and Shadow," and once, at half an hour's notice, took up Maude Millet's part in "The Idler"; in "Forgiveness," where she met Comyns Carr, in whose management some years later she made one of the biggest successes of her career as Marjory Armstrong in "The New Woman," during Winifred Emery's illness. Miss Graves eventually toured the provinces in this part for three years. Afterwards she returned to the St. James's to take up the part of Lady Orreyed in "The Second Mrs. Tanqueray," and a season with Tree in "The Seats of the Mighty," "The Ballad Monger," "The Red Lamp," and "Trilby." Among other plays she appeared in were "Cupid's Messenger," "The Silent Battle," "Society," "The Hypocrites," "Jim the Penman," etc. Her daughter, Patricia Graves, and she were seldom apart. They played together often, and only last year at the Victoria Palace in "The Little Silver Ring." During the past few weeks Patricia has been with the Lena Ashwell Players at the Century Theatre, where her mother gave many performances when it was the Victoria Hall.

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**British Empire Shakespeare Society.**

Shakespeare's birthday will be celebrated by the British Empire Shakespeare Society at the Haymarket Theatre (kindly lent by Mr. Frederick Harrison) on Monday afternoon, when scenes from the plays acted in modern dress will be given by Francis Lister, Alfred Clark, Henry Oscar, Howard Rose, Horace Sequeira, Joyce Carey, Mary Rorke, Nancy Price, and Nora Swinburne. Elizabethan songs will be sung by Mary Congreve.

# ACTORS' BENEVOLENT FUND.

## LIST OF SUBSCRIBERS, 29th ANNUAL DINNER.

**FRANK CURZON, Esq., in the Chair.**

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| Bourchier, Arthur ..... | 105 | 0 | 0 |
| Curzon, Frank ..... | 100 | 0 | 0 |
| du Maurier, Sir Gerald ..... | 100 | 0 | 0 |
| Grossmith and Malone Messrs. ..... | 100 | 0 | 0 |
| Manners, Hartley, and Miss Laurette Taylor ..... | 100 | 0 | 0 |
| Miller, Gilbert ..... | 100 | 0 | 0 |
| Mountbatten, Lord and Lady Louis ..... | 100 | 0 | 0 |
| Prinsep, Anthony ..... | 100 | 0 | 0 |
| Stoll, Sir Oswald ..... | 100 | 0 | 0 |
| White, James ..... | 100 | 0 | 0 |
| Buchanan, Messrs. James ..... | 52 | 10 | 0 |
| Dance, Sir George ..... | 52 | 10 | 0 |
| Joel, Solly ..... | 52 | 10 | 0 |
| Rothschild Messrs. ..... | 52 | 10 | 0 |
| THE STAGE per Lionel Carson | 52 | 10 | 0 |
| Dagnall, T. C. ..... | 50 | 0 | 0 |
| Harrison, Freak ..... | 50 | 0 | 0 |
| Nettlefold, F. J. ..... | 50 | 0 | 0 |
| Payne, Walter ..... | 26 | 5 | 0 |
| Prowse, Messrs. Keith, and Co., Ltd. ..... | 26 | 5 | 0 |
| Carte, Rupert D'Oyly ..... | 25 | 0 | 0 |
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| Eadie, Dennis ..... | 25 | 0 | 0 |
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| Wernher, Major H. A. ..... | 25 | 0 | 0 |
| Holden, Major Norman ..... | 23 | 0 | 0 |
| Gatti, Messrs. J. M. and R. ... | 21 | 0 | 0 |
| Gilbey, Sir Walter ..... | 21 | 0 | 0 |
| Guedalla, Herbert ..... | 21 | 0 | 0 |
| O'Neil, Miss Peggy ..... | 21 | 0 | 0 |
| Bannerman, Miss Margaret ... | 20 | 0 | 0 |
| Wyndham, Howard ..... | 20 | 0 | 0 |
| Weil, Mrs. A. ..... | 15 | 15 | 0 |
| Abrahams, A. E. ..... | 10 | 10 | 0 |
| Albery, Bronson ..... | 10 | 10 | 0 |
| Bancroft, George P. ..... | 10 | 10 | 0 |
| Barrie, Sir James, Bart. ..... | 10 | 10 | 0 |
| de Ville, Baron Henry ..... | 10 | 10 | 0 |
| Eccentric Club ..... | 10 | 10 | 0 |
| Galsworthy, John ..... | 10 | 10 | 0 |
| Gold, Sir Archibald ..... | 10 | 10 | 0 |
| Harvey, Sir John Martin ..... | 10 | 10 | 0 |
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| Towle, Sir Francis ..... | 10 | 10 | 0 |
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| Cree, William ..... | 10 | 0 | 0 |
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| Earl of Lonsdale ..... | 10 | 0 | 0 |
| Elsie, Miss Lily ..... | 10 | 0 | 0 |
| Glanely, Lord ..... | 10 | 0 | 0 |
| Kemnal, Sir James and Lady | 10 | 0 | 0 |
| Lilford, Lord ..... | 10 | 0 | 0 |
| Mayer, Max, In Memory of the late ..... | 10 | 0 | 0 |
| Tattersall, E. Somerville ..... | 10 | 0 | 0 |
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| Beit, Sir Otto, K.C.M.G. ..... | 5 | 5 | 0 |
| Bull, E. H. ..... | 5 | 5 | 0 |
| Compton, Miss Katherine ..... | 5 | 5 | 0 |
| Dare, Miss Phyllis ..... | 5 | 5 | 0 |
| du Maurier, Lady ..... | 5 | 5 | 0 |
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| Anonymous ..... | 5 | 0 | 0 |
| Blaiberg, B. ..... | 5 | 0 | 0 |
| Braithwaite, Miss Lilian ..... | 5 | 0 | 0 |
| Colman, Lady ..... | 5 | 0 | 0 |
| Debenham, Miss Cicely ..... | 5 | 0 | 0 |
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| Malet, Lady Ermyntrude ..... | 5 | 0 | 0 |
| Murray, Wm. ..... | 5 | 0 | 0 |
| Tate, Edwin ..... | 5 | 0 | 0 |
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| Allen, Mr. and Mrs. S. ..... | 4 | 4 | 0 |
| Alexander, Lady ..... | 3 | 3 | 0 |
| Beaton, E. W. H. ..... | 3 | 3 | 0 |
| Greenlees, Samuel ..... | 3 | 3 | 0 |
| Hollingsworth, Alex. T. ..... | 3 | 3 | 0 |
| Honey, Tom ..... | 3 | 3 | 0 |
| Leader, Messrs. ..... | 3 | 3 | 0 |
| Moore, Miss Eva ..... | 3 | 3 | 0 |
| Titheradge, Miss Madge ..... | 3 | 3 | 0 |
| Todd, Sir Joseph White, Bart. | 3 | 3 | 0 |
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| Ridley, Guy ..... | 3 | 0 | 0 |
| Seymour, Sir Albert ..... | 3 | 0 | 0 |
| Appleton, J. E. ..... | 2 | 2 | 0 |
| Barth, Cecil ..... | 2 | 2 | 0 |
| Brough, Mary ..... | 2 | 2 | 0 |
| Casson, Lewis ..... | 2 | 2 | 0 |
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| Foster, Kenneth ..... | 2 | 2 | 0 |
| France, C. V. ..... | 2 | 2 | 0 |
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| King, B. N. ..... | 2 | 2 | 0 |
| Kingsbury, Rev. W. E. ..... | 2 | 2 | 0 |
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| Swears, Herbert ..... | 2 | 2 | 0 |
| Thomas, Miss Amy Brandon... | 2 | 2 | 0 |
| Walls, Tom ..... | 2 | 2 | 0 |
| Wallis, Lt.-Col. H. ..... | 2 | 2 | 0 |
| du Maurier, Miss Angela ..... | 2 | 0 | 0 |
| Kinloch, A. D. ..... | 2 | 0 | 0 |
| Child, Dr. A. ..... | 1 | 1 | 0 |
| Benson, Sir F. R. ..... | 1 | 1 | 0 |
| Coleman, Percy ..... | 1 | 1 | 0 |
| Croft, H. E. P. ..... | 1 | 1 | 0 |
| Dickens, Richard ..... | 1 | 1 | 0 |
| Grantham, T. ..... | 1 | 1 | 0 |
| Harris, Mrs. L. ..... | 1 | 1 | 0 |
| Harvey, R. K. ..... | 1 | 1 | 0 |
| Highley, Mr. and Mrs. R. ..... | 1 | 1 | 0 |
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| Milner, Mrs. ..... | 1 | 1 | 0 |
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| Parkinson, Jacob ..... | 1 | 1 | 0 |
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| Smith, Major Hugh P. ..... | 1 | 1 | 0 |
| Spong, Miss Hilda ..... | 1 | 1 | 0 |
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| Ward, A. G. H. ..... | 1 | 1 | 0 |
| Webster and Girling, Messrs. | 1 | 1 | 0 |
| Willson, Ernest ..... | 1 | 1 | 0 |
| Wilson, Malcolm G. ..... | 1 | 1 | 0 |
| Yates, C. Fisher ..... | 1 | 1 | 0 |
| Butler, Miss G. ..... | 1 | 0 | 0 |
| Hendry, Mrs. ..... | 1 | 0 | 0 |
| Moore, Miss Decima ..... | 1 | 0 | 0 |
| Spencer, Fred ..... | 1 | 0 | 0 |
| Dick, J. W. S. ..... | 0 | 10 | 6 |
| Dixon, Miss Ella Hepworth... | 0 | 10 | 6 |
| Falk, Lionel ..... | 0 | 10 | 6 |
| Nightingale, C. W. ..... | 0 | 10 | 0 |
| Welsh, Miss Jane ..... | 0 | 10 | 0 |
| Dinner Tickets ..... | £388 | 8 | 0 |

CHAS. I. COLTSON, Secretary.
8, Adam St., Adelphi, W.C. 2.

# PLAY AND PAGEANT UNION.

## Four Plays.

The Play and Pageant Union gave its last indoor performance of the season on Friday, Saturday, and Monday last. Four one-act plays were produced, three of which were on the programme and the other, "Gaspers," by Sewell Collins, was evidently put in at the last minute. "Gaspers" was included in one of the Grand Guignol bills at the Little Theatre. This neatly handled little episode was well acted, especially by Miss Jean Garside as the attractive young person who works the confidence trick so successfully.

The other plays presented were "Eldorado," by Mr. Bernard Gilbert; Lord Dunsany's "A Night at an Inn"; and "Double Demon," by A. P. Herbert. "Eldorado" is a rural comedy, about a new strain of potatoes that has not been seen before. Either it is too long or the company did not manage to get enough variety into the playing, but it proved to be only fairly amusing. Mr. Frank Hart was good, however, as a miserly farmer. Lord Dunsany's play can be made into a really good thrill, but it needs much more careful handling and finish in production than the play received last week-end. The acting was for the most part indifferent, and neither the setting nor the lighting helped to create the atmosphere so necessary in this sort of play. The best acting came from Mr. Rupert Nelsey, who had formed some definite notion of his part, Albert Thomas, and put some characterisation into his performance. Mr. Harold Jewitt lacked definition as Sniggers, but he acted well at the end of the play.

The most entertaining thing in the programme was Mr. A. P. Herbert's amusing playlet, which was orignally written for the R.A.D.A. It was excellently produced by Mr. John Garside, and very brightly played. All the eleven women jurors were clearly differentiated in character, and were, for the most part, amusingly acted. The male juror was charmingly taken by Mr. Hollis Anthony, who made all his points with the commendable ease that betokens an instinctive actor.

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Denville's Stock Co. is submitting "Bulldog Drummond" at the Theatre Royal, STOCKPORT, and at the Hippodrome is Frank E. Franks' revue, "Dole Stopped," the cast including June Stirling and Bud Ritchie.

The repertoire season at the Kursaal, WHITLEY BAY, continues to make good progress at the hands of Miss Jennie Stevens and her company, the current production being a revival of Sydney Blow and Douglas Hoare's Parisian farce, "Oh, I Say!" which is being well received. Satisfactory results were obtained by Beckett Bould as the bridegroom Marcel Durosel, and Catarina Ferraz, who made a charming and bewildered bride of Suzette. Sidonie de Matisse, the scheming actress, was well portrayed by Ann Welfitt, and Wilson Howard made a capital best man. Valerie Bellamy as the bride's mother, Madame Duportal, showed great discrimination. Mr. Frank D. Russell as her philandering husband, M. Duportal, proved an excellent foil. Donald Edwards gave two well-contrasted studies of Alphonse Sorbier and Jacques Laverdot. Maud Warburton and Vere Raynor as Claudine and Gabrielle completed an adequate cast.

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# FROM THE PROVINCES.

## BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M.D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—"The Lady of the Rose" makes its third visit here. A very able company performs this attractive musical comedy, which has the advantage of having Miss Rose Hignell as the heroine. She not only sings sweetly, but acts with charm. The daring Colonel Bolover is entrusted to Mr. Herbert Langley, who is thorough and sings well. As the amusing Surtangi Mr. Huntley Wright was in fine form, and with Mr. Leonard Mackay as Baron Sprotti there is some real good comedy. The Valenna of Miss Eve Gray was a great study, and the gay maid Rosina was undertaken by Miss Winifred Hall with complete success. Count Beltrami was in the excellent hands of Mr. Reginald Palmer.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—Madame Lydia Kyasht with her company of ballet dancers was greeted by a large audience. She took the principal part in "Papillon," figured magnificently in a Russian wedding festival, and was Columbine in a Pagliacci arrangement, besides dancing a Strauss valse. Her artistry, grace, and poise were unmistakable. Madine Sylvia Karsova and Mr. Alexander Dauiloff were prominent in the Phœnix ballet. Miss Rosemary Roch as the Midinette was delightful; and also rhythmic and clever were Miss Viva Kingsley and Mr. Leon Kellaway. As vocalists Miss Colleen Clifford and Mr. Nicholas Nadejin were both good.

ALEXANDRA.—P. and M., Mr. Leon Salberg; A. M., Mr. Fred C. Finch; Mus. D., Mr. David Cochrane.—The revue, "Peace and Joy," produced by Mr. Sidney Burns, is presented by a capital company. The bookmaker who buys a baronial hall, as represented by Mr. Harry Dent, causes great fun. Miss Nina Calvert, as Tiny, his wife, enters heartily into the situation, and the duets with Bobby Peace form an entertaining feature. Miss Peggy James, as the squire's daughter, and Mr. Herbert Frankly as juvenile lead, give several musical numbers and dance delightfully. Another artiste standing out is Miss Fiona Falda, who has an excellent voice and a charming manner. In one or two items the conductor, Mr. Atkin Baker, joins her. M. Louis Elashavitch and Miss Izna Roselli danced most gracefully. It is a refined show, bright and well dressed, with a splendid chorus.

BORDESLEY PALACE.—P., Moss Empires, Ltd.; L. Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondace.—"Which of the Fair" contains a cowboy saloon at Texas, with many picturesque details, among several good scenes. Billy Glenn is the chief comedian and gives the audience a great treat. Bert Lindon and Johnny Gill afford fine support. Ina O'Esta is successful as the chief vocalist, and Doris James as the principal girl acts with confidence. As a dancer and singer Audrey Swinhoe was very successful, and Hetty Fraser also dances well. The Five Greta Girls and the Glendoniana, Tommy Williams as a showman, and O'Brien and Gill in song-dances, also feature in the bill.

GRAND.—P., Moss Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. C. E. Phillips; Mus. D., Mr. Gilbert Smith.—The revue, "Tricks," in which the Trix Sisters are the principals, is a very bright show. Its appeal is their individual merit, and Miss Helen Trix and Mr. Paul Murray, as producers, deserve praise for their efforts. The Trix Sisters' clever burlesques and humorous sketches are given with snap. Bobby Howes dances exceptionally well and does other good things, and Bert Coote, the chief comedian, extracts much amusement from his part. The chorus is smartly dressed and dance and sing agreeably. Also rendering valuable assistance are Leslie Copeland, Reginald Charland, Bibi Delabese, Patricia Malone, and A. Wallace—all effective and capable artists.

EMPIRE.—P., Moss Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Novelty, interspersed with fun, dancing, and song, goes to make "Night Lights" an entertaining revue. Hedges Brothers and Jacobson, the ragtime purveyors, occupy a good deal of the programme, and one scene in particular, a burlesque of a variety performance, is extremely funny. The cabaret scene is notable for some capital songs. Rita Bernard strikes a brilliant note; she is a vivacious and artistic performer and contributes a good deal to the success of the show. In "Plantation Days," and in her Dutch song and dance, she was particularly effective. Fred Malcolm and Thelma Rayne are untiring workers; their coster scene was quite good. Joe Young as a low and eccentric comedian supplies a satisfactory contrast, and among others deserving note are Ida Lefroy and Harry Hanson.

## DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The farce, "Tons of Money," is presented by Tom Walls and Leslie Henson, in conjunction with J. Bannister Howard. A strong cast of principals includes Ninette Raymon, Ivan Leslie, William Allison, Betty Marshall, Mary Braithwaite, and Desiree Gray.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—An amusing musical mixture entitled "Wake Up" is presented by the Futurists, featuring Jack Gallagher, a comedian of genuine merit. In addition the cast includes Harry Wilson, Billy and Doris Harley, Aggie Nolan, Jackson Moore, Frank Lees, Lawrence Jackson, Gracie Holmes, and the 12 Wide-awake Girls, a troupe of dainty dancers.

OLYMPIA THEATRE.—P., Messrs. I. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—G. E. Williams's successful revue, "Crisps," proves a big attraction. The cast of principals includes Dan Rayner, Fred E. Taylor, Max Miller, Ida Conroy, Kitty Marsh, Beswick Twins, 2 Alberts, supported by the Alhambra Girls, a bevy of beautiful dancers.

QUEEN'S THEATRE.—P., Messrs. P Sayers and P. J. O'Malley; Mus. D., Mr. S. Levenston.—Stanley Weymouth's revue, "Flickers and Flashes," is meeting with much success.

ABBEY THEATRE.—M., Mr. J. Dolan; Mus. D., Dr. J. F. Larchet.—Shaw's "Fanny's First Play," followed by Lady Gregory's "The Workhouse Ward," are being played to packed houses nightly.

## EDINBURGH.

LYCEUM.—M. D.'s, Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Stanley Shuter, junr.; Mus. D., Mr. Albert E. Burke.—Mrs. Brandon Thomas's Company is here with the ever-fresh "Charley's Aunt." Mr. Kendrick Huxham, a clever young comedian, displays much comic ability as Lord Fancourt Babberley; and Mr. Arthur Lowrie and Mr. Charles Cornock, as his fellow graduates, imparted much humour to their scenes. Miss Margaret Murray is a fine Donna Lucia d'Alvadorez; Miss Margery Hearn, a charming Ella Delahay; and Miss Joan Reed and Miss Ivy Walenn are delightful in the characters of Kitty Verdun and Amy Spettigue. Mr. Jas. E. Page is as droll as ever in his old part of Stephen Spettigue, Mr. Arthur P. Bell is a dignified Colonel Chesney, Mr. Walter Dolphin made the most of the character of Brassett.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M. D., Mr. Fred Collins; R. M., Mr. W. Scott Buccleuch; Mus. D., Mr. Jas. H. Herkess.—Mr. Albert de Courville presents the revue "Love and Kisses" at the Royal. Included in an excellent cast, Mr. Chester Field and Miss Dorothy Lena hold principal place and contribute bright impersonations. Others who give humour to the piece are Mr. Jack Browning, Mr. Phil Lester, Mr. Clifford Harcourt, Mr. Gordon Neville, and Miss Dorina Bodley; while the Six Love and Kisses Dancers are seen to advantage in some lively movement.

EMPIRE.—M. D., Mr. R. H. Gillespie; M., Mr. Joseph Nelson; A. M., Mr. Jas. R. Hill; Mus. D., Mr. Felix Burns.—"Scotch and Polly," a farcical play with music, is attracting crowded audiences here. The whimsical humour of Mr. Tommy Lorne—who is again seen in the piece—imparts gaiety to every scene in which he appears, and the charm of Miss Betty Green in the character of Polly and her spirit of brightness are a great asset to the piece. Mr. Ian Lloyd-Mackenzie and Mr. Sydney Bray, two able artists, contribute largely to the success of the show.

## GLASGOW.

THEATRE ROYAL.—M.D.'s, Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Harry F. Ashton; Mus. D., Mr. Ernest Carpenter.—Mr. Robert Courtneidge presents the musical comedy, "Little Nellie Kelly," which is played by an excellent company. Miss Phyllis Harding as Nellie Kelly acts with great charm and sings her share of the music with effect. Mr. Alex. De Voyce as Jerry Conroy does good service, his singing of "I Love You" and "You're the Picture of My Mother" being loudly applauded. Mr. Reginald Purdell as Jack Lloyd and Mr. Bernard Clifton as Sydney Potter were capital portrayals and both are smart dancers, as also was Miss Babs Farren, who made a charming Marie. Mr. George McCloskie made an amusing Captain Kelly, and the Mrs. Chesterfield of Miss Madge Haines was an effective portrayal. As Ambrose Swift Mr. Edwin Henderson was both amusing and clever, while his eccentric dancing is worthy of high praise.

KING'S, LTD.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh McFarlane; Mus. D., Mr. A. Hoskins.—A hearty welcome was given Sir Frank Benson and his Shakespearean company on Monday, when they opened here with a most enjoyable performance of "Twelfth Night." The popular manager appeared as the vain Malvalio, and emphasised the humour of the character with fine effect, and for the rôles of Sir Toby Belch and Sir Andrew Aguecheek splendid representatives were found in Lloyd M. Pearson and Philip Wade. Genevieve Townsend was the Olivia and Molly Sainton the Viola, both playing their parts with becoming grace; while the Maid was happily portrayed by Feilden-Kay. The Duke, depicted by Darby Foster, Antonio, by Henry Fielding, and the Sabastian of Henry Mollison were good examples of romantic acting. The other plays presented this week are: "The Merry Wives of Windsor," "Hamlet," "She Stoops to Conquer," "Julius Cæsar," and "The Merchant of Venice."

ALHAMBRA, LTD.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; M., Mr. E. W. Crossley Taylor; Mus. Dir., Mr. Arthur E. Godfrey.—Nora Johnston and company are here with a fine production of Maeterlinck's "Blue Bird." Connie Ediss as Fairy Berylune and Neighbour Berlingot was delightfully bright and amusing, whilst Nora Johnston was a very effective "Night." As in previous productions, Ernest Hendrie was touchingly true in his study of the dog Tylo. As the two children, Patricia Hayes and Phyllis Jay are bright and thoroughly likeable. Also worthy of praise are Florence Tyrell (Mummy Tyl), Edward Chester (Daddy Tyl), Robert Rivers (Bread), Mona McCarthy (Fire), Kitty Blakemore (Water), Leslie Kyle (the cat), and Marian Travers (Light).

METROPOLE.—Lessees, B. F. Picture and Variey Circuit; G. M., Wm. A. Rea.—A hearty reception greeted "What's Yours," the B. B. Productions' revue, which was presented at the Metropole Theatre on Monday. It is a lively show and there are many amusing episodes, particularly "The Wild and Woolly West" and "A Court of Justice," in which Bert Bendon creates roars of laughter. Lucan and McShane are also responsible for some really good fun, as are John F. Traynor and Chas. Maven. Dorothy Langley and J. Sheil Anderson sing several numbers in pleasing style, while the Ritchie Girls are excellent dancers.

EMPIRE.—P. Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer.—The farcical musical comedy, "Mr. Tickle, M.P.," is one of the most amusing of productions. George Bass, the leading comedian, plays the title rôle and makes the most of the many laughable situations which occur. Miss Mollie Milne and Maurice Turner have splendid voices and are warmly applauded for their cultured vocalism. Others who contribute to the general success are Messrs. J. P. Kennedy, Will Beanland, Stanley Damerell, and Misses Betty Jumeh and Agnes Verity.

PAVILION, LTD.—M. D., Mr. F. A. Lumley, J.P.; M., Mr. J. Kilpatrick; Mus. D., Mr. Howard Croft.—A very enjoyable revue, "Scandals of 1925," is provided by T. Elder Hearn, and laughter was continuous throughout the performance. Claude Lester and Chris. Sylvester are very funny comedians, and their business is extremely clever. The Dainty Danes sing, dance, and play their ukelele accompaniment with skill and vivacity. Ivy Usher in a series of parts acts with charm. Harry Kynman and Fred Tooze supply some smart humorous touches and their vocal items go well. The Columbia Band discourse some good items. In one scene a lively boxing bout is introduced, with two smart boxers in the ring.

OLYMPIA, LTD.—M., Mr. Alex. Y. Cassells.—The programme here is a very attractive one. The first portion of the week is devoted to "Tarnish," featuring May MacAvoy, Marie Prevost, Donald Coleman, and Norman Kerry. The remainder of the evening is occupied by "The Gazette" and other pictures. The attraction for the second part of the week is "The Sawdust Trail," featuring Hoot Gibson. The variety part of the programme is contributed by Elliott and Walmer, comedians, and Betty Lawrie, the popular pianiste.

## LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—A return visit of "Madame Pompadour" is being much appreciated here. The company includes several especially good artists, among whom are Miss Edith Cecil, a fascinating Pompadour, who sings and acts in charming manner; Miss Maisie Bell, delightful as Mariette; Walter Passmore, whose Cabeat is an exceedingly amusing conception; Wilfred Temple, whose splendid voice is heard effectively in the rôle of Comte d'Estrades; and Noel Dainton, a dignified Louis XV.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—A Shakespearan Festival Week opened here on Monday evening, when Mr. Charles Doran's company gave "The Merchant of Venice" before a large house, which included the Lord Mayor and Lady Mayoress and the majority of the City Council members. Mr. Doran's performance of Shylock was thoroughly sound, his work in the trial scene being particularly good. Mr. B. A. Pittar represented Antonio with due reserve, Miss Muriel Hutchinson was a very talented Portia, and other helpers included Frederic Fanton (Bassanio) and G. Bovey-Parry (Lancelot Gobbo). Other plays of the week were "Hamlet," "As You Like It," "Twelfth Night," "Merry Wives of Windsor," "Julius Cæsar," and "Macbeth."

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter.—"At Mrs. Beam's" continues its successful run. Its successor will be Allan Monkhouse's "The Conquering Hero," which has not yet been to Liverpool.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—A very efficient company are submitting, for the first time in Liverpool, a new revue, entitled "Pages," which is being very cordially received. It possesses an abundance of fun and is staged in gorgeous manner. "The Fountains of Perfume" being an exceptionally beautiful scene. Billy Blackburn is principal comedian, and seems to have an inexhaustible supply of humour, which carries an audience along with it. Nellie Turner is a spirited and dashing comedienne, Daffe Woodhill earns well-merited recognition for her fine vocalism, the Childs Brothers are capital dancers and singers, Charles Berkeley assists greatly with the fun, and the Four Quaint Q.'s delight with their harmonising voices. Others who appear include Phyllis Adair, Diana Maxwell, and the Eight Primrose Girls.

EMPIRE.—P., Moss Empires, Ltd.; L. and M., Mr. George Manners.—"On With the Dance" is putting in a second successful week, the artistry of Delysia being a very special feature.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—The Oxford Productions Company are presenting a musical melange under the title of "Fun in a Cabaret," which is affording much enjoyment. In the cast are Fox and Benson, versatile comedians; Al. Burns, comedian; Four Carltons, Scottish jazzers; Arthur Smart, light comedian; Ivy Collins, comedienne; Eight Malverns, speciality dancers; Violet Windsor, comedienne; and the Godfrey Brothers and Jack, syncopators at the piano.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The Broadhead Players, whose visit has proved highly successful, are in their third and final week of repertory. Walter Howard's fine drama, "The Lifeguardsman," is the current attraction.

## MANCHESTER.

PALACE.—M. D., Mr. Alan Young, M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—"The Whirl of the World" is here for a second successful week.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr Alfred Haines.—A splendid programme here includes Milton Hayes, a very popular turn; De Biere, a fascinating mystery man; Frank Varney and Teddie Butt, in "Silly Sagacities"; Robb Wilton, assisted by Florence Palmer, in his latest success, "The Magistrate"; Fred Lake, at the piano; Mello and Nello, in comedy and strength act; and V. M. Gaston, an expert xylophonist.

## NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. Charles Fountaine.—For the first time for many years amateur opera holds the boards, the local Mechanics' Society presenting "The Yeomen of the Guard." It represents their 27th production, Gilbert and Sullivan operas predominating in the list of past successes, all of which have been staged at the Mechanics' Institution. The principals, who were all well-known vocalists, included Miss Ida Sargent (Phœbe), Madame Dorothy Burgoyne (Elsie), Mr. Charles Riley (Jack Point), Mr. Edwin Baker (Shadbolt), and Madame Nellie Oldham (Dame Carruthers). Mr. Charles B. Fountaine rendered personal assistance in staging the opera. Mr. Charles E. Pindar officiated as musical director.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. Charles Fountaine; A. M., Mr. Fred Poulter; Mus. D., Mr. Charles Wyndham.—Francis Laidler's revue, "The Roundabout," was welcomed on its return visit, excellent work being done by Tom D. Newell and Harold Dayne in their Yorkshire dialect interlude. Other able members of the company are: Miss Gwladys Stanley (whose "By the Sea" number proves very popular), Miss Cissie Sullivan, the MacNaughtons, the Palace Girls, and the Juvenile Sunbeams.

HIPPODROME.—M. D.s, Messrs. W. Sley and T. Edwards; R. M., Mr. F. Dudman Bromwich.—Variety provides excellent fare, the famous comedienne, Miss Ada Reeve, giving the lead. Edgar Beynon displays his great versatility; Leslie Watson, the Four Christies, the Ten Loonies, Miller and Phlora (in vaudeville cameos), and W. H. Brand (baritone) also contributing very acceptably.

## SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—Leon Gordon's gripping play, "White Cargo," is presented here by an excellent company, under the direction of Miss Ida Molesworth and Mr. Templar Powell. The leading parts are finely played by Miss Ellen Pollock (Tondeleyo), Mr. Frederick Victor (Weston), Mr. Stanley Cook (the Doctor), Mr. Ireland Wood (Langford), Mr. Gerald Fitzgerald (Ashley), and Mr. Teddie Arundell (Worthing).

THEATRE ROYAL.—M. D., Mr. John Hart.—Miss Ruby Kimberley and Mr. Jack Tully present the musical comedy revue, "The Queen of the Cabaret." The cast includes Billy Russell, Rex Rashley, Trevor Evans, Truda Morena, with specialities by the Eight Empire Girls, the Gothic Quartette, and De Jay Sisters and Denise.

EMPIRE.—P., Moss Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—Appearing here are Princess Wahletka, in mystic thoughtreading act; Sammy Shields, the popular Scottish comedian; Dolly Elsworthy, in character studies; Nixon Grey, comedian; Lily Morris, comedienne; George Lee, comedian; and Texo, clever and novel aerial gymnast.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. W. Bingley.—Mr. Harry Day's revue, "Ideas," is paying a return visit here. The comedy is in the capable hands of Jack Clifford and Dan Young, with Miss Elaine Rosslyn as leading lady, well supported by Robert Maclachlan and Jean Colin, in vocal numbers, Edith Beverley, Dorothy Hood, Bert Comerford, Frank Skinner, Melville Birley, Lawrence Tiller's "Babes," Hazel Elliott's "Handy Kids" in instrumental specialities, and a bright daintily costumed chorus.

## YORK.

ROYAL.—L. and M., Mr. Percy Hutchison; A. M., Mr. Tollett Pennell.—The Lena Ashwell Players commenced a stock season of seven weeks' duration on Monday, and J. B. Fagan's "The Earth" scored an immediate success. The play is particularly suited to the capabilities of this excellent company. Mr. Harold Gibson, as the aggressive Felix Jamon, achieved an artistic triumph. Kevena was admirably played by Mr. Wilfred Fletcher. Miss Esme Church, as the Countess of Killone, was clever. Mr. Weston Fields was sufficiently objectionable as the Earl of Killone. Miss Mercia Cameron, as Lady Susan Sturrage, was quaintly original and amusing; and Mr. John Kilner extracted all the fun possible out of the part of Michael Dickson. Messrs. Allan Webb, Harold Payton, F. Napier Jones, Weston Fields and Miss Joan Handfield, Miss Eileen Leslie and Miss Olive Walter were, alike, excellent in the parts entrusted to them.

At the New Hippodrome, ACCRINGTON, the Denville Stock Co. are in their second week, with Gladys Hastings Walton's successful play, "Temptation." As Richard Maitland Mr. Len Lauri is seen to great advantage; St. George Frere makes a good impression as his brother Arnold; Mr. Geoffrey Sutherland is well placed as Agnew McTavish, and Mr. Joe Armstrong sustains the character of Sir Hilary Maitland in a praiseworthy manner. Mr. Bert J. Willson as Captain Armour is most popular, and is ably assisted by Miss Lally Wynne as Molly. Miss Marjorie Denville proves a fine actress in her representation of the half-caste girl Luali. Mr. Val Gully as Tot-o-Rum, Mr. Walter Chapman as Roberts, Miss Kate Saville an admirable Lady Lucy, Miss Nance Nichols as Lady Maitland, and Lottie Ray as Jane, complete a strong cast. At the Prince's "The Red Lily" is the attraction.

At His Majesty's, ABERDEEN, the Rothesay Co-Optimists" are performing twice nightly, while at the Tivoli the revue "Situations" is presented.

At the ATTERCLIFFE Palace Theatre Mr. A. E. Smith's musical revue, "The Real Stuff," is the attraction. A good company includes George Hyam, Teddy Barry, Harry Wray, Ladd West, Miss Chick Hyam, Ethel Collier, Doris Jefferson, the Four Clips, and the "Real Stuff" Girls.

At the Royal, BILSTON, "The Maid of the Mountains" is being presented by Fred Payne, in conjunction with Macdonald and Young. Miss Helene Leal meets with instantaneous success as Teressa. Mr. Ernest Holloway plays brilliantly as the brigand chief. The Vittoria of Miss Mary Yates is a vivacious performance. Mr. Stanley Brereton (Tonie) and Fred Payne (General Malona) are equally excellent.

Once again the boards of the Theatre Royal, BATH, are occupied by the Bath Operatic Society, who are reviving "Patience," last staged by them in 1913. S. E. C. Baker repeats his former success as Bunthorne; Harold Fortt again impersonates the Colonel, giving the well-known patter song cleverly; and E. H. Head's excellent tenor vocalism is of great help in his old character of the Duke. Valerie Christopher makes an imposing Lady Jane, and her fine contralto voice is heard to advantage in the opening solo of the second act. George Christopher, both as singer and actor, does well as Grosvenor. Edyth Baggs' high soprano voice is well suited to the taking airs of Patience. Dorothy Reid is a great favourite as Lady Angela. Mrs. Fricker (Lady Saphir) and Miss Littler (Lady Ella) lend valuable assistance, as does Jack Stinchcombe as the Major. The large chorus are quite a feature, their excellent choral work being cordially acknowledged. Mr. Shelford Walsh's long experience as a producer is clearly in evidence. Mr. H. Brice Mundy resumes his old position of musical director and conductor. At the Palace revue again holds sway, with Lewis Hardcastle's "Chocolate Drops," in which the humorous element is largely in the hands of Jack Clark, Bob Roberts, and Edward Lewis, together with Miss Lee Jerome as the soubrette and Miss Pops Lane, vocalist. The daily Pump Room concerts under Jan Hurst's able musical direction continue to attract appreciative audiences. The "star" at to-day's (Saturday) concerts is the English pianist, Irene Scharrer, who is a great local favourite.

At the Hippodrome, BIRKENHEAD, Firth Shephard, Ltd., present Geo. Carney and company in "The Honeymoon Girl." The show gives Mr. Geo. Carney an opportunity to exploit his particular brand of humour, which is well received. Miss Barbara Babbington is charming, and the singing of Mr. Reginald Andrews is much appreciated. The remainder of the capable cast includes Billy Rix, Ralph Carter, Edie King, Daisy May, Sibyl Jarrett, and Bobbie Bradley. The chorus of officers and honeymoon girls contribute to the success of the show. At the Argyle the "Musical Revels," including Hope Charteris, Eve Dickson, Charles Windsor, Fred Edgar, Charles Robbin, Nellie Hinton, and Joe Ives, is a new type of entertainment, which had a good reception. Among the varieties are Bert Terrell and Jen Latona, who are favourites here. D. and P. Mirado are clever gymnasts, Hal Bert, Billy Matchett, Arthur James and Partner, Agar and Young are all good turns.

The feature at the Grand Pavilion, BRIDLINGTON, is Mr. Bromley Carter, a versatile and talented entertainer. Pictures include "The Spanish Dancer" and "Adam and Eve." Mr. Garadini and his orchestra give some talented programmes, and the conductor's humorous vocal efforts are very amusing. At the Spa Opera House Fred Reynolds' Vaudeville Co. give a fine programme, the artists including Cellsus, "the White Wizard"; Gladys and Frank Alder, in comedy; D'Albert, ventriloquist; and Les Seans Trio, in a gymnastic trapeze dancing novelty.

At the Theatre Royal, BLYTH, the D. and S. Productions are presenting "Crayons," an amusing and an artistic revue combining good comedy, singing, and dancing. The company comprises 22 artists, and Bobby Burns is the principal comedian.

At the Prince's, BRADFORD, the D'Oyly Carte Opera Company is appearing in a round of Gilbert and Sullivan opera, the cast including Leo Darnton, Herbert Garry, Martyn Green, John Huntington, Hilton Layland, Bernard Manning, Kathleen Anderson, Dorice Cullerne, Margaret Philo, Mabel Sykes, Winifred Williamson, and Frank Steward. At the Palace the L.C.T. Enterprises present the revue, "Wangles of 1925," with Fred Marsh, Louie Tinsley, and G. H. Carlisle in the leading rôles; whilst at the Alhambra is the Fred Karno production, "Miss 1925," in which the principal parts are played by Harry Herbert, Woolmer Young, Katie Kay, and Doris Ashton.

Amongst the week's attractions at BRIGHTON are: "The Vortex," at the Theatre Royal, with Mr. George Thirlwell as Nicky, and Miss Kate Cutler as Florence Lancaster; "The Hollywood Follies," at the Hippodrome, with the Bros. Lester in the cast, supported by Phil Peters, Gladys Neville, and Edna Price; "Bunty Pulls the Strings," at the Palace Pier, with Mr. and Mrs. Graham Moffat and Miss Winifred Moffat; "Our Miss Gibbs," by the Dorothy Kennard Operatic Society, at the West Pier, with Mr. Sam Poluski as Timothy Gibbs; "The Unemployed," at the Grand, with a strong cast, including Fred E. Moore, Hazel Grey, Leslie Sears, George Reece, and others.

"The Farmer's Wife" is being presented at the BLACKPOOL Opera House this week by members of the Birmingham Repertory Co., in which Albert Ward, Raymond Huntley, Dorothy Black, and Florence Le Clercq take leading parts. "The Nervous Wreck" is at the Grand Theatre, under the direction of Louis Nethersole, chief characters being assumed by John C. Lawrence and Marjorie Mars. At the Palace of Varieties, Fred Karno's musical play, "The Love Match," is the attraction, with Billy Danvers heading the comedians.

At the Palace, BURNLEY, Frank E. Franks presents himself in the revue, "The Times." He is ably supported by Cassie Walmer, Frank O'Brian, Jean Boyne, and the 16 Shirley Girls. There is a return to variety at the Empire, where the bill is headed by the 8 Welsh Miners, supported by Bobbie and Beattie, Beryl Barmer, The Zanfrellas, Tiny Paynola, Norman Osborne, and Ted Marcel. The Graham-Roberts Repertory Co. continue their successful season, and present "The Dancing Girl." A feature of the performance is the remarkably fine acting of Miss Rutland and Mr. J. R. C. Hamilton.

At His Majesty's Theatre, CARLISLE, for the second week of his visit, Mr. Hamilton Deane is providing lighter fare with the old-time farcical comedy, "Tom, Dick, and Harry," first played here twenty-nine years ago. To the new generation, who composed the bulk of the audience, it proved a real laughter-maker, and is evidently as popular as on its previous performances. Mr. Deane appeared with success as Tom, and his leading lady, Miss Dora Patrick, made a charming Daisy Armitage. Mr. Stuart Lomas was the bois terous General to the life, and Edward Blake, Bernard Guest, Jean D'Arcy, Ruth Nixon, and Nan Braunton gave adequate support. "When We Were Twenty-one," and the sensational play, "Dracula," are billed for the remainder of the visit. At the Palace Ray Brothers are here again with "Happy," a lively show, full of vim and variety. Fred Renns scores heavily in several popular songs. Miss Nora Dawin also sings pleasingly, and Miss Rosie May is an excellent dancer and vocalist. Felix Ford provides most of the comedy, and Rolls and Falls contribute a clever acrobatic act.

At the New Theatre, CAMBRIDGE, Macdonald and Young (by arrangement with Chappell and Co., Ltd.) present Courtice Pounds in "Lilac Time."

The excellence of the fare provided at the CHELTENHAM Theatre and Opera House is agreeably maintained by Mr. W. T. Ellwanger's company in "So This is London." Mr. Ellwanger as Hiram Draper, sen., presents a study complete in every detail, easily the outstanding feature of the play; Miss Mary Livingstone as his wife gave a very real reading of the part; Mr. Philip King did capital work as Hiram, jun.; Miss Madge Elvy was a lively and charming Elenor Worthing; Mr. George Ricketts and Miss Stella Lanty did splendidly as Lord and Lady Worthing; and Mr. Arthur Melville was a fine English sample of the modern business man. At the Coliseum Mr. Frank Wesley's "Good Times Coming" is presented.

At the Theatre Royal, DEWSBURY, the Alfred Denville Stock Co. are producing "The Man from Toronto." This funny and fascinating production is drawing good and appreciative audiences. At the Empire the attraction is the Great Carmo in his "Magical Moments." It is a wonderful show. There are 40 artists, in addition to lions, tigers, elephants, leopards, snakes, etc. The illusions are certainly bewildering.

At the King's, DUNDEE, the Co-Optimists are creating a furore with their brilliant and exhilirating entertainment, which goes with a swing from start to finish. Dave Burnaby's curtain talks are very amusing; Anita Elsom, a dainty singer and dancer, puts over some bright numbers with Austin Melford; the comedy studies of Gilbert Childs are clever and diverting; while Doris Bentley proves a mistress of comedy. Melville Gideon sings well and performs wonderfully on the piano, and Stanley Holloway's delightful voice is heard to advantage. Polly Ward, Cecily James, and Wolseley Charles also contribute to a tip-top entertainment. "The Hypocrites" is presented at the Victoria by Beric Hammersleigh's Repertory Company. Beric Hammersleigh deserves special praise for his telling performance of the ascetic curate, and the difficult rôle of Leonard Wilmore is carefully undertaken by Garth Myers. Ethel Ward makes a great impression by her admirable rendering of Rachel Neve, while Constance Glenaby is likewise successful as the scheming Mrs. Wilmore. Helen is finely portrayed by Lucie Saxon, and as the curate's wife Joan Carrington is a complete success. The parts of Dr. and Mrs. Blainey are humorously enacted by Ted Mooney and Maud Wilson, the pompous Mr. Wilmore is cleverly played by Anton Lewis. Walter H. Wilson is excellent as the lawyer, a distinguished Sir John Plugent is found in Payne Palmer. Harry Cullenford gives a fine study of the soft-spoken, plausible vicar, and Frank Senior also gives a good account of himself. The Dundee West-End Amateur Opera Company present "The Gondoliers" at the Queen's. The principals have been well chosen, and the chorus is exceptionally good. Starring at the Princess's is Ike Freedman, the popular character entertainer.

Mrs. Kimberley and Frank H. Fortesque's revue, "House-Hunting," is the attraction at the DUDLEY Opera House.

At the DEVONPORT Hippodrome the attraction is the revue, "Nelly Dean," in which the principal part is taken by popular Gertie Gitana. Supporting her are Leslie Vernon, C. P. Eastbury, Bert Lloyd, Bert Watts, Gladys Sewell, Viola Williams, Helen Langton, Nellie Lanraine, Jessie Graham, the Saxon Band, and the Nelly Dean Dancers.

At the Grand Theatre, DONCASTER, Reg Bolton presents his revue, "Ding Dong." The cast includes Reg Bolton, Susie Belmore, Vera Vere, Dorothy Belmore, Ernest Bishop, Pell Mell Girls, Frederick Lord, Teddy Francis, and Peggy Dalton. At "Arcadia" Forbes Russell presents "Morals." An excellent company includes Forbes Russell, Hubert Connorton, Derrick De Marney, Muriel Johnston, Margaret Moir and Mary Charlton.

The Devonshire Park Theatre, EASTBOURNE, is this week staging the new play, "The Crooked Friday." At the Pier Theatre the Margate Entertainers are appearing. The Hippodrome attraction is Mr. Teddy Pearce's production, "Don't Worry."

At the Crown, ECCLES, the Broadhead Players present "A Woman of no Importance." In the title rôle Maureen O'Mara does excellently. Winifred Wayne plays the part of Hester Worsley cleverly. Mary Morosco, Gertrude Bonsor, and Dorothy Love fill their parts with ability. Charles Brandon is very good as Lord Illingworth, as is Harry J. Clifford as Gerald Arbuthnot.

The revue, "Three Bags Full," featuring Chas. Rich, is playing at the Hippodrome, GLOUCESTER, this week. The company includes Charles Rich, Elsie Roby, Dainty Trix, Sam Curtis, Charles Congere, Wal. Clinton, Jean Cyra, and Ted Ryder. The "Get Rich Quick" Girls and the chorus render some excellent dancing and vocalism.

The attractions at the Royal Hall, HARROGATE, are: Pictures, Will Kings, the popular humorist, Beneditti Bros. and Ladringlos. At the Opera House Mr. Fred Terry and Miss Julia Neilson hold the stage in "The Marlboroughs" for three nights, and Mr. Frank Forbes Robertson in repertory.

At the King's Theatre, GREENOCK, the O'Gorman Productions present the musical revue, "Round the Town." The cast includes Gus Elton, Matt Morley, Gladys Steele, Sybil Marcell, Kit and Eddie O'Shea, May Grayce, and the Three Scamps.

Crowded houses have been the rule at the Hippodrome, HUDDERSFIELD, to witness the Royal Italian Circus, consisting of trained elephants, horses, ponies, dogs, monkeys, and apes. These are well interspersed by clever artists, amusing clowns, equestrians, jugglers, trapeze artists, and acrobats. Leonard Laurence and Co. are at the Palace with "The Fake." Dorothy West-Symes has a strong part as a waiter, and she gives a thoroughly sound performance. T. W. Duncombe makes a deep impression as Hon. Pillick. Amy McNeill displays her abilities to advantage as Mrs. Stanton, and the skill of Leonard Lawrence is amply proved in the rôle of Geoffrey Sands. Other parts are played by F. Thornton Tracey, Harrison Ainsworth, S. Herbert Humber, Paul Courtney, Eveline Rutland, Margot Gwynne Griffith, and Wilfred Granville.

Winnifred Ellice, medallist R.A.M., and Arthur Don, tenor, are presenting a high-class vocal light-comedy and quick-change act at the Theatre Royal, HEBBURN. An excellent programme of pictures is also shown.

(For other Provincial News see page 18.)


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# THEATRICAL GOSSIP

*Barnes Theatre Opening—"On With the Dance"—*
*A New Actor Manager—"Sun Up."*

**Opening of Barnes Theatre.**

The opening of the new Barnes Theatre (the largest of the suburban "creative" playhouses), originally announced for Thursday next, has now been definitely fixed for the following Saturday, May 2, when Mr. Philip Ridgeway will present Harold Owen's four-act play, "Fatherhood," at 8 p.m. An important addition to the cast is Mr. Sam Livesey, who will play a leading part opposite Miss Edyth Goodall.

**"On With the Dance."**

Charles B. Cochran's revue, "On With the Dance," with book and lyrics by Noel Coward and music by Noel Coward and Philip Braham, will have its première at the London Pavilion on Thursday. The first performance will be given at 8 o'clock, subsequently at 8.15. Practically every seat in the house has been booked not only for the first and second night, but for many nights after that.

**Proposed Actors' Home.**

At the invitation of Mr. Alfred Denville, a number of well-known actors and actresses met at the Hotel Cecil on April 16 to consider a proposal to found a home for retired members of the profession.

Mr. Robert Courtneidge was in the chair, and those present included Sir Arthur Carlton, Mr. Percy Broadhead, Mr. Alfred Denville, Mr. Albery, Mr. Oscar Barrett, junr., Miss Jessica Black, Dame May Whitty, Mr. Fewlass Llewellyn, Mr. Alfred Lugg, Mr. Norman McKinnel, Mr. Dawson Milward, Mr. P. Percival, Mr. Eric Lugg, Mrs. Brandon Thomas, Mr. H. A. Saintebury, Miss Sibyl Arundale, Mr. Donald Hole, Mr. A. Gifford Stacey, and Mr. J. J. Bartlett. Letters containing offers of support from a number of prominent people were read.

Mr. Denville described a suitable house at Northwood, which he proposed to hand over in memory of his son, who was killed in the war. It was unanimously agreed that the institution should be called "Denville Hall." It was further agreed that a committee of five should draw up a constitution, and to this "drafting committee" were elected Messrs. Robert Courtneidge, Oscar Barrett, junr., Alfred Lugg, Mrs. Brandon Thomas, and Miss Annie Saker. The following were elected trustees: Sir Gerald du Maurier, Messrs. Robert Courtneidge, Percy Broadhead, Tom B. Davis, Alfred Denville, and Lady Wyndham.

**"The Punch-Bowl."**

The 400th performance of "The Punch-Bowl" takes place at the Duke of York's Theatre to-day (Saturday). This revue, now in its twelfth month, has already enjoyed a longer run than any other intimate entertainment of this type. The Fourth Mixture, with Mr. Robert Hale as the new leading comedian, is a big success, and although Holy Week is, of course, bad for theatrical business, the week following, which was the first of the new edition, showed the phenomenal increase in receipts of no less than £1,000.

**Miss Lily Burns.**

Miss Lily Burns, the gifted soprano vocalist, has been engaged to play one of the principal parts in the musical comedy, "The Maid of the East," which is winning golden opinions from press and public in the provinces. Associated with Miss Burns are Miss Christine Roy, the well-known musical-comedy artist, and that fine comedian, Mr. Fred Kitchen. "The Maid of the East" will be at the Empire Theatre, Liverpool, next week, and later on it is hoped the production will be seen in London.

**The Phœnix.**

The next production by The Phœnix will be Thomas Otway's tragedy, "The Orphan," at the Aldwych Theatre on May 10 and 11. The play will be produced by Mr. Allan Wade, and the cast will include Mr. Ion Swinley, Mr. Henry C. Hewitt, Miss Eileen Beldon, and Miss Hazel Jones. The address of the Society is 36, Southampton Street, Strand, W.C. 2.

**"Rain."**

Another important addition has been made to the cast of "Rain," which may be expected early in May, and probably at the Garrick. This is Shep Camp, who will play the part of Joe Horn, the innkeeper, the rôle he filled in the New York production, and afterwards in the tour of the Great American cities. He left the cast only two weeks ago.

**A New Actor-Manager.**

Mr. Langhorne Burton is making his first venture in management at the Lyric Theatre, on Tuesday, May 5, when he will present "Just a King," the last play written by the late Cyril Harcourt. The new comedy by the author of "A Pair of Silk Stockings" had a great reception during its recent trial run in the country, and Mr. Langhorne Burton was so encouraged that he has decided to try his luck in London. Mr. Langhorne Burton will sustain the leading part, supported by Miss Mary O'Farrell and a West End Company. Capt. Horace Collins (brother of Arthur Collins, of Drury Lane) will be associated, with Mr. Burton as his general business manager.

**"Professor Tring's Experiment."**

This play, which is to be produced by the Southend Repertory Company at the Ambassadors Repertory Theatre, commencing on Monday next, represents the initial efforts of Mr. Ralph Davies as a playwright, though he had achieved distinction as an actor.

Mr. Davies, who is a member of the company, was curate of St. Clement's Church, Leigh, for two and a half years, a position which he resigned in June, 1922. He is still in Holy Orders and remains attached to St. Clement's Church. There is plenty of comedy in the play, which deals with the question whether we are what we are by circumstances or by thought, a famous professor having solved the intricacies of thought experiments with his theory on a middle-class family.

Mr. Davies went on the stage soon after resigning his Leigh curacy, and as a member of the Old Vic. Company appeared in nearly 30 Shakespearean parts. He made his first appearance at a local theatre in "Advertising April" in September, 1923, and he joined the Repertory Company a year after. The play is produced by Mr. H. Hodgson-Bentley.

**Cannock Hippodrome Reopened.**

This house has now been reopened by Mr. R. Barton, of Hednesford, under the management of Mr. Lysons. Extensive alterations have been made, including a new floor, seating, and lighting, and the house has been tastefully redecorated. The heating arrangements have been amplified.

**Interlude Players.**

To-morrow (Sunday), at 8, the Interlude Players will present at the Aldwych Theatre a play in three acts by Frank Stayton, entitled "The Passionate Adventure." The cast will include: Charles Kenyon, Norah Robinson, Barbara Everest, Percy Rhodes, Nancy Atkin, Bryan Powley, Mary Newnham Davies, Roger Livesey, Cherry Hardy, Geoffrey Clark. The play is produced by Fred Donovan.

On the following Sunday, May 3, at 8, the Players will stage at the Scala a comedy in three acts by Russell G. Jones, entitled "Forbidden Fluids." In the company will be: Charles Windermere, Philip Brandon, William Daunt, Claude Horton, Bryan Powley, Alec Thompson, Stella Florence, Frederick Burtwell, Harold Deacon, Alan Howland, C. Disney Roebuck, Albert Turner, Zolande Noble, Joan Wellman. Mr. Sydney Wallace will be the producer. This play will be the last of the season. Tickets, from 2s. 6d. to 10s. 6d., can be obtained from Miss Di Forbes, Three Arts Club, N.W. 1.

**"Lightnin's" First Century.**

Prince Henry and Lord Lonsdale both took parties to the Shaftesbury Theatre on Tuesday to see "Lightnin'," which reaches its 100th performance this (Saturday) afternoon. Mr. Horace Hodges, as "Lightnin'" Bill Jones, continues to enjoy remarkable ovations for his interpretation of the part, while the comedy of Mr. Charles Evans as the judge, and of Miss Diana Wilson as the actress who marries the judge on the day of her divorce, and the love interest between Miss Norah Robinson and Mr. Donald Foster also receive a good share of the appreciation.

**"Tarnish" to be Transferred.**

"Tarnish" having proved so successful at the Vaudeville Theatre, where it has been playing to "house full" business at every performance, Mr. A. Greville Collins has decided to transfer it to a slightly larger theatre—namely, the Comedy,—where he will present the play in association with Sir Alfred Butt on Monday, May 4. This arrangement will enable Mr. Collins to stage at the Vaudeville Theatre, on the same date, a play that has literally taken America by storm, entitled "Sun Up," in which Miss Lucille La Verne will have the leading rôle. With her will be seen the whole of the original American company. The characters in the play are located in a remote and mountainous region of North America, with a dialect easily understood by English ears, but impossible of adequate reproduction by other than American players. The whole of the scenery has been shipped to London, and the play, exactly as presented in New York, where it has had over a year's run, is offered, not only as a successful example of its kind, but as a theatrical novelty.

**"The Sign in the Sun."**

On Sunday, May 3, at 8 o'clock, the Catholic Play Society, the president of which is the Duke of Newcastle, will present at the Regent Theatre (kindly lent by Miss Sybil Thorndyke and Mr. Bronson Albery) "The Sign in the Sun," a play in three acts by Vere Sulivan. Miss Sybil Arundale will play the leading part, and Mr. Henry Oscar will produce.

Replicas of a vellum scroll that contains the signatures of the theatrical celebrities who attended the recent midnight performance of "Charlot's Revue"—the first public midnight performance ever held in England—are on sale at the Prince of Wales' Theatre, the proceeds going to the Actors' Orphanage. The original scroll hangs in the foyer.

## "A GREEN ROOM RAG"

### At the Prince of Wales' Theatre.

Another of the popular Green Room Rags was given on Sunday evening last, and repeated on Monday afternoon, at the Prince of Wales' Theatre. Several of the items have been seen before and noticed in these columns, among them being Mr. George Middleton's cynical little sketch, "The Reason," again cleverly acted by Mr. Louis Goodrich, Miss Mary Merrall, and Miss Norah Robinson, with Mr. Owen Roughwood in the part of the unsuspecting parent; Mr. Cyril Campion's amusing extravaganza "Discrace," with Miss Mary Jerrold and Mr. Hubert Harben playing the smart young burglar's doting parents, and Mr. Jack Melford as the broken-hearted cracksman, a part originally taken by Mr. Jack Hobbs; "Confession," by Mr. George Elton, which gave another opportunity to Miss Marie Lohr to appear as a drab typist, and Mr. H. C. G. Stevens' cleverly pointed playlet, "Reprieved," which was perfectly handled by Mr. Herbert Marshall and Mr. Ian Hunter. It was also a pleasure to see Mr. Paul Trieſus' witty Shakespearian golfing skit, "MacHamlet," once more, especially as it was so amusingly played by the same distinguished company.

Of the new sketches perhaps the neatest was from Mr. H. F. Maltby, who gave a new twist to the confidence trick in "Pick-Me-Up." Miss Jessie Winter acted exceedingly well as the lady who was "not that sort of girl," but who lands a diamond ring from a stranger who is anxious to take the place of her absent husband. As he is congratulating himself on the fact that the stone was paste, he hears that she has left the hotel and that he is expected to pay her three weeks' bill. Mr. Henry Wenham was very bright and breezy as the man.

In the somewhat cynical programme, Mr. George Elton's, "The Condemned Cell," touched a different note. A surgeon is most anxious to bring off a very serious operation on the brain of a millionaire. It is an impossible piece of surgery and he fails. Whilst it is being performed there is an inset scene wherein the rich man is represented as a prisoner, and he welcomes the visitor who has come to release him from the burden of his millions. The play was rather too light in texture to carry its idea, but it was well played by Mr. Frank J. Arlton, Mr. W. Cronen Wilson, Mr. Louis Goodrich, Mr. Ivan Berlyn, and Mr. Frank Cellier.

Mr. Mark Lester is always prominent in these rags. This time he appeared in a thin little dialogue called "Orphans Pro Tem," and he also "rambled" on in his inimitable way later on in the programme. Mr. Hugh E Wright "tried to sing," having most amusingly first tried to emulate Mr. Albert Whelan's method of getting on the stage, and Mr. George Bishop with his excellent voice, really did sing.

Possibly, however, the most successful of the "pickings" came from Mr. Lawrence Anderson, whose imitations of Mr. Henry Ainley, Mr. G. P. Huntley, Mr. Owen Nares, and other well-known actors were remarkably faithful, both in voice, gesture, and dialogue.

## "THE LITTLE MINISTER"

### At the Grand, Fulham.

A welcome glimpse of Barrie's ever-popular romance, "The Little Minister," is afforded to Londoners at the Grand Theatre, Fulham, this week, thanks to the production presented by Rimington West-Symes in association with Oswald Skilbeck. The spirit of Barrie's work is happily caught, particularly by Miss Winnie Crichton as Lady Babbie, whilst the settings leave nothing to be desired throughout. The title-role is quite convincingly enacted by Mr. William Freshman and other embodiments which stand out are the dour elder Thomas of W. A. Mackersy and the rugged, faithful Rob Dow of Mr. Gordon Macintosh. In addition, excellent character studies are supplied by Mr. David Donaldson, a straightforward Cruickshanks, Mr. Frank Snell as Snecky Hobart, Mr. Fred Emery as Rintoul and Mr. Alfred Atkins as Captain Halliwell. On the distaff side, mention must be made of Miss Frances Ross-Campbell, very effective in the amusing senilities of Nanny Webster, and Miss Violet Macpherson, who contributes an attractive portrayal of the French maid, Felice. The Scottish accent is successfully negotiated by all concerned, and altogether the production is a very creditable one.

**BIRTHS, MARRIAGES & DEATHS.**

DEATH.

GREEN.—March 20, at 53, New Cavendish-street, W.1, Frank Green (Green and Ellis, speciality dancers), aged 41.

## "GOURTING"

### At the Garrick.

New 3-Act Comedy by A. Kenward Matthews. Presented by Archibald Forbes' Scottish Players at the Garrick Theatre on Monday, April 20.

Mrs. Grant ..... Lindsay Gray
Elsie Furgerson ... Marjorie Graeme
Kenneth Grant ..... Angus Adams
Andrew Grant ... J. Nelson Ramsay
Rev. — Kilmarnock ... John Duncan
Jeannie Grant ..... Jean Clyde
Meggie Houston ..... Denzil Mather
Robert Lindsey ... Jevan Brandon-Thomas

There is clean, wholesome humour in Dr. A. Kenward Matthews' delightful Scottish comedy, presented at the Garrick Theatre on Monday last before an enthusiastic audience. The charm of "Courting" lies in its rich and kindly characterisation and the faithfulness with which a certain aspect of Scottish life has been observed. If "Courting" does not justify the insight of Mr. Archibald Forbes, who has taken the "awfu' risk" (as he put it in a short speech on Monday night) in presenting it on the London stage, it will be a sad reflection on the taste of playgoers.

It is a simple little story of courtship in which is bound the protest of the younger Scottish generation against the iron-bound precepts of the kirk. If there is a villain in the piece it is the "meenister." First, he tries to set the Grant's against their son's love affair with Meggie Houston, who has been known to go to a palais de danse in Glasgow—a heinous offence in the eyes of the kirk,—and then he tries to prevent the young people from attending the annual ball at the castle. Andrew Grant, the father, as elder of the kirk, at first takes a firm stand with his pastor, but eventually, after a wisely administered "drappie," he gives way to his sensible wife and forgives his son and daughter for disobeying his commands. So Kenneth gets his pretty, if somewhat flighty, Meggie; and Jeannie Grant, having discovered that marriages are made not in heaven but in the dressmaker's shop, is charmingly landed in the arms of the young Englishman, Robert Lindsey, at the end of the play.

The play is neatly and economically framed, and the Scottish dialogue, which is always an attraction in itself, is taut and crisp. Most of the characters are well drawn, and especially interesting are the mother, with her fine commonsense and humour; the father, who only half-heartedly upholds the "meenister,"; and the delightful Jeannie, in her decision to cultivate a "dash of wickedness" in order to win her man.

All the comedy of the play was brought out by these admirable Scottish Players. Miss Lindsay Gray made a charmingly natural study of the part of the mother, and Mr. J. Nelson Ramsay was good as the father. The flighty Meggie had a most attractive and appropriately roguish representative in Miss Denzil Mather, and the practical-minded Jeannie was made into a young lady of irresistable charm by Miss Jean Clyde. Mr. Angus Adams, although inclined to overstress his serious passages, was good as the thoughtful Kenneth, and Mr. Jevan Brandon-Thomas made a clean-cut and likeable person of the young English lodger. There was clever support from Miss Marjorie Graeme and Mr. John Duncan.

The play was well produced by Mr. Archibald Forbes, who announced, in response to the calls at the end, that the author was too shy to appear.

## FELLOWSHIP OF PLAYERS.

### "Love's Labour's Lost."

"Love's Labour's Lost," produced by the Fellowship of Players on Sunday evening last at the Apollo Theatre, was indeed, in the words of Armado, a "delightful ostentation, or antique, or firework." It was played with such zest that the somewhat tiresome artificialities of the play were submerged under the wealth of fun and racy humour of that matchless gang of rustics, from the humble Costard and his Jaquenetta, to the village pedant and the curate, and that inflated bombast, Don Armado, with his attendant, Moth. Mr. Horace Sequeira, Mr. Alfred Harris, and Mr. Roger Livesey all made great fun as Sir Nathaniel, Holofernes, and Dull. Mr. D. Hay Petrie, as Costard, enriched the part in his own inimitable fashion; and as for Mr. George Zucco as Armado, there could not have been a more "fantastical Spaniard." It was a rich combination of gesture and naïveté, yet with subtle delineation of the pathos and hint of nobility in the character.

The high-born lords and ladies do not appear, in contrast, so interesting, but they were all played excellently. Mr. Frank Vosper gave an admirable study of Biron, and his delivery of the big speech in the letter scene brought down the house. It was a fine piece of work, rendered with real feeling. Mr. Duncan Yarrow made the king appear a credible human being, and Miss Jane Bacon, who took the part of the Princess at very short notice, was altogether charming.

Mr. G. R. Foss, the producer, is to be congratulated on the success of this fine production.

# STAGE GUILD COSTUME BALL.

### BRILLIANT FUNCTION.

The Stage Guild's first costume ball, which was held at the Royal Opera House, Covent Garden, on Thursday, the 16th inst., was a pronounced success. Not only was there a large and representative gathering of theatrical stars, but the general public also turned up in great force, and there must have been fully two thousand dancers present when things were at their height. So excellent was the organisation, however, that there was never any suggestion of overcrowding. Everything went off without a hitch—a distinct feather in the hat of that experienced organiser, Miss Margaret Chute.

**"Stage Lighting."**

Although nothing very elaborate had been attempted in the way of special decoration, there were many delightful lighting effects, and these, together with the excellent playing of the two bands (Jack Howard's Olympia Band and Hilda Ward's Covent Garden Band) kept the naturally buoyant spirits of the many-hued fox-trotters well up to concert pitch, and everybody obviously enjoyed themselves heartily. About midnight, moreover, there was a special parade of the aspirants for the valuable prizes offered in the fancy-dress competition. The first prize in the ladies' group was carried off by Mrs. Gibbs, her costume being a beautiful "wall-flower" dress, which had excited much favourable comment on the floor previously. The judges, who did their work with much painstaking zeal, were Lady Forbes Robertson, Miss Violet Loraine, Mr. and Mrs. Godfrey Tearle, and Mr. and Mrs. Owen Nares.

**De Groot in New Guise.**

Another special item was the first appearance of Mr. de Groot as a "dance band" conductor. The number chosen for his debut was a melodious waltz, "Passioné," and the celebrated conductor had to give two encores.

A celebrity who came in for a great deal of attention was Mr. Tom Mix. The famous film star occupied a box immediately adjoining the staircase, which has been specially built to connect the grand tier with the dance floor.

The special soda-fountain attracted plenty of custom, and Miss Violet Loraine, Miss Ivy Tresmand, Miss Sybil Arundale, Mr. Joseph Coyne, Mr. Gene Gerrard, Miss Muriel George, and Mr. Ernest Butcher, who officiated in connection therewith, were kept busy all the night. The programme was embellished by an original drawing, "Bonzo at the Ball," the work of Mr. G. E. Studdy, and generously presented to the Stage Guild by that well-known artist.

Altogether the ball reflected great credit on the committee, which was headed by Sir Johnston Forbes Robertson as president, and Mr. F. J. Nettlefold as chairman. The hon. treasurer was Lord Terrington.

Several companies came along in their costumes. The "Tyrant" company, headed by Mr. Matheson Lang, added many touches of colour in their mediæval dresses; the "No No Nanette" company, headed by Miss Binnie Hale, appeared as flappers, and a group from the Fellowship of Players was also present. Among those who were also either present or were ticket or boxholders were:—

Sir Johnston and Lady Forbes Robertson, Sir John and Lady Martin Harvey, Lady Wyndham, Viscount Willingdon, Mr. and Mrs. Godfrey Tearle, Miss Marie Lohr (in a very becoming Empire dress), Earl Cowley, Viscount Leverhulme, Lady Hope Hawkins, Lady Garnsey, Mr. and Mrs. Owen Nares, Sir Francis Towle, Miss Ruby M. Ayres, Miss Peggy O'Neil, F. J. Nettlefold, Miss Lilian Braithwaite, Miss Joyce Carey, Miss Mary Mewall, Miss Margaret Scudamore, Baroness and Miss Paulise de Bush, Douglas Burbidge, Nicholas Hanner, Leslie Faber, Miss Marie Dainton, Miss Lorna Pounds, Miss Annie Saker, Miss Frances Carson, Capt. Templer Powell, Miss Ida Molesworth, Billy Leonard, Joe Coyne, Seymour Beard, Jack Esmond, J. Bannister Howard, Mr. and Mrs. Alec Rea, Basil Dean, Louis Goodrich, Miss Ruth Maitland, W. Foster-Horsfield, Miss Phyllis Neilson-Terry, William Devereux, Miss Mary Jerrold, E. Vivian Reynolds, Miss Julia Neilson, Miss Sybil Arundale, Allen Aynesworth, Miss Edith Day, Norman Forbes, Percy Hutchison, Miss Ivy Tresmand (a dainty Peter Pan), George Grossmith, C. Aubrey Smith, Charles Quartermain, Franklin Dyall (an imposing sheik), Miss Evelyn Laye, B. A. Meyer, Miss Jessie Winter (in Victorian garb), Mr. and Mrs. Gene Gerrard, Miss Viola Tree (a tall and imposing "wooden soldier"), Lord and Lady Terrington, Lord Lyvedon, Miss Athene Seyler, Miss Dorothy Ward, Shaun Glenville, Miss Isabel Jeans, Miss Beatrice Lillie, Miss Madge Titheradge, Miss Dorothy Dickson, Miss Helen Haye, Miss Lottie Albert, Oscar Osborn, Harry Randall, Frank Boor, Noel Coward (in a handsome cloak), Miss Fay Compton, Miss Isobel Elsom, Sir Gerald Du Maurier, Miss Mimi Crawford, Nigel Playfair, Harry Preston, Eric Blore, and the Maharajah of Jodhpur.

**"Adam and Eva."**

Miss Nadine March having taken up the part played by Miss Edna Best in "Spring Cleaning," Eva King in the delightful comedy, "Adam and Eva," which is now at the Little Theatre, is being capitally acted by Miss Joan Clement Scott.

**BIRTHDAYS OF THE WEEK.**

**Many Happy Returns to—**

E. Griffies, Sunday, April 26.
Lennox Pawle, Monday, April 27.
E. W. Garden, Monday, April 27.
George Leyton, Tuesday, April 28.
Gabrielle Ray, Tuesday, April 28.
Sable Fern, Tuesday, April 28.
Marjorie Maude, Wed., April 29.
Tom Costello, Thursday, April 30.
J. P. Harrington, Friday, May 1.
Maude Allan, Friday, May 1.
Peggy Pryde, Saturday, May 2.
J. K. Jerome, Saturday, May 2.
Dion Calthrop, Saturday, May 2.
Minnie Rayner, Saturday, May 2.

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*—Longfellow.*

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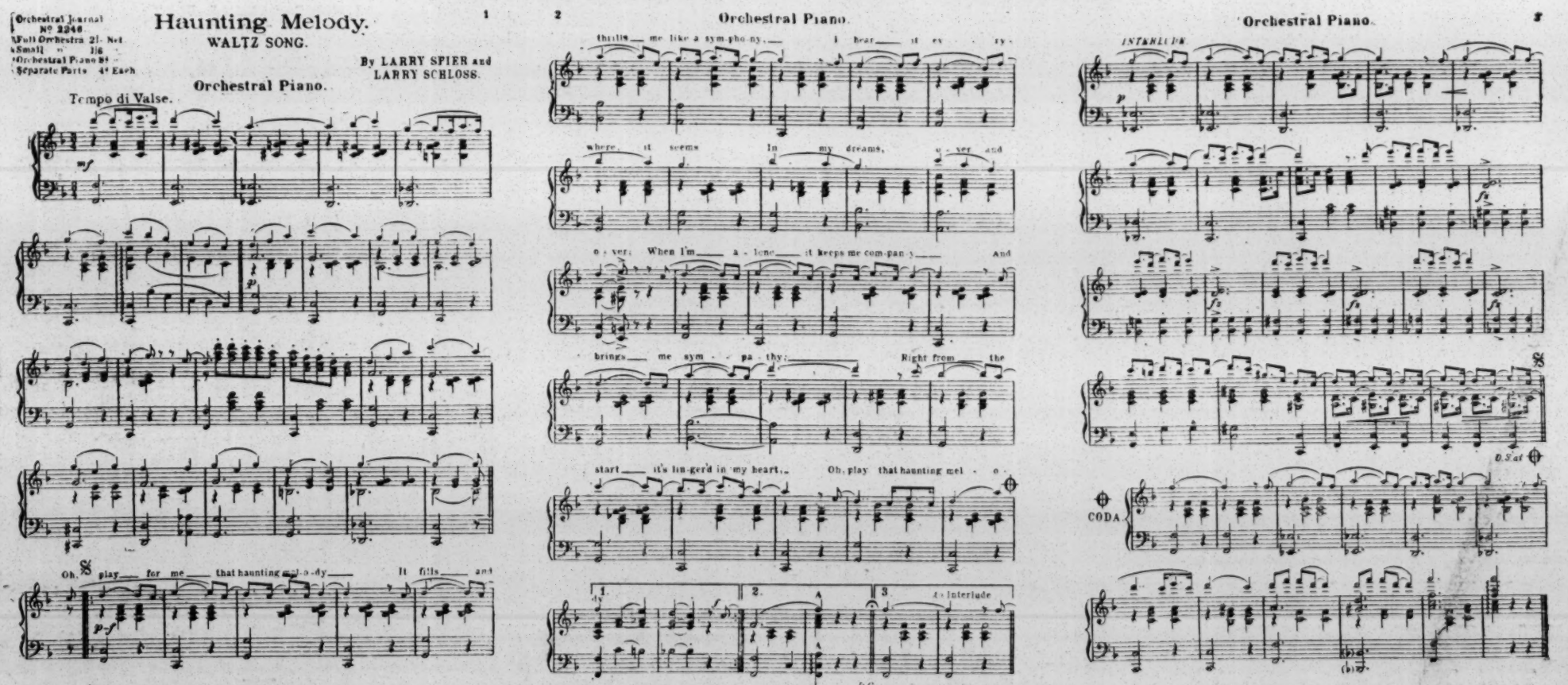
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ev - ver; When I'm a - lone it keeps me com-pan - y And
brings me sym - pa - thy; Right from the
start it's lin-gerd in my heart, Oh, play that haunting mel - o -
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# THE REALM OF MUSIC.

## CARNEGIE TRUST AWARDS.

Following is the report of the adjudicators upon the five works chosen for publication this year under the terms of the Carnegie United Kingdom Trust. Arranged in alphabetical order, the composers, with their winning compositions, are:—

Herbert Bedford: Night Piece, "The Shepherd," song for contralto solo, with accompaniment for pianoforte and wood-winds. A pastoral in the true sense of that much abused term. The writing is clear and transparent, with great beauty and delicacy of outline, and despite the slender material, the interest is maintained unimpaired. It will be very effective in the concert room.

Alan Bush: String Quartet in A Minor. A work of very striking beauty, original without effort, well constructed, and well written for strings. It contains some first-rate melodic phrases, and shows a firm and mature sense of texture and design. The style is terse and close fitting, adequately expressing the thoughts without a superfluous bar or phrase. It is certainly one of the best chamber works that have been submitted to the Trust.

T. F. Dunhill: "The Enchanted Garden," opera in one act. A magical romantic opera requiring only four characters and no change of scene. The music is deft, imaginative, full of colour and movement, and charmingly scored. The adjudicators are of opinion that the libretto is not of commensurate value, and that the work would stand a far greater chance of success if it were represented as a mime play without words.

Ernest Farrar: Three Spiritual Studies for string orchestra. Three slight pieces, simple to the point of austerity, and animated by a mystic sense of devotion which one may compare with the writings of Vaughan or Traherne. They are composed partly on the melody of "O Sacrum Convivium," which is treated with great sympathy and understanding. Almost entirely devoid of ornament, they suffice by their own serene beauty, and should find a high place amid the music intended for religious worship.

Felix White: Four Proverbs for flute, oboe, and strings. Brilliant, amusing, very skilfully written, sometimes audacious, but always successful in their audacity; they are a very welcome addition to the rather scanty representations of humour in music. They cover a sufficient range of topics to afford ample variety of temper and expression. They are incisively and epigrammatically written, and make their points with a sure hand. There should be ready welcome for them in the ranks of contemporary chamber music.

Composers are asked to note that works for adjudication in 1926 must reach the secretary in Dunfermline not later than December 21, 1925. They are advised to write for particulars, as only certain kinds of works are eligible.

## WESTMINSTER BANK D. AND O. SOCIETY.

### "Yeomen of the Guard."

The Westminster Bank Dramatic and Operatic Society, one of our most ambitious amateur bodies, produced the "Yeomen of the Guard" at King's Hall, Covent Garden, last week. A performance that is even adequate of this particular Gilbert and Sullivan opera is a rare thing to meet with among non-professional players, but this one was excellent, on the musical as on the dramatic side. Clear evidence of taste and refinement possessed by those responsible was given by the musical quality of the singing, notable in choruses, songs, and concerted numbers alike. It was, in fact, a salient feature of the whole performance. Nor should the important part played by the thoroughly efficient orchestra under Mr. John Charlesworth, in securing the full effect of the musical numbers, be passed over without the word of praise that is due. The opera was well cast. Fortunate the society that from among its own members can choose a representative so entirely fitted to each rôle. In Miss Lena M. Brown was found an Elsie Maynard with the indispensable softness and charm, and with a voice which, if small, is sweet-toned, and so well managed that a reserve of power was always there when wanted in the climaxes. A well-graced singer and actor, too, was the Colonel Fairfax, Mr. Eric Greene; and the Phœbe, Miss Lily Williams, apart from an inclination towards stereotyped gesture, sang and acted in very pleasing, bright style. Good and telling work came from Miss Margaret Hale as Dame Carruthers, with a capital sense of character, and a most effective singer. From the acting point of view nobody was more successful than Mr. Arnold Dawson and Mr. Hugh Bunyan. The latter not only was unflaggingly lively and ready with quip and jest, but was able to suggest the deeper feelings belonging to the character of Jack Point. He nearly spoilt the effect of the death, though, by being too long a-dying! Mr. Dawson made one of the drollest of Wilfred Shadbolts. His by-play was very good, full of point and humour. Mr. W. Edmund Evans was a sympathetic Sergeant Meryll, and Mr. Leslie Pendered bore himself bravely as Sir Richard. Mr. S. Justice Lee (the Leonard Meryll), Messrs. John M. Bradley, S. E. Hopkins, V. C. Thompson, D. J. Wellman, and A. H. Batt and Miss E. Hilda Andrews were all well up to their work. From beginning to end the performance ran as easily as though it had been the fiftieth instead of the first, an achievement upon which the producer, Mr. Walter S. Hersee, deserves to be heartily congratulated.

## NEW PUBLICATIONS.

Most suitable for concert party or variety purposes are the two tuneful songs published (under one cover at two shillings) by Arthur H. Stockwell, 29, Ludgate Hill, and entitled "Old-fashioned Dances," and "When You Whispered, Dear, I Love You." Written in valse tempo, "Old-fashioned Dances" lends itself to illustrative action, and in the hands of the right artist should be made an effective number. Unfortunately little care has been taken to fit the verbal to the musical accents, but the performer of experience will know how to remedy these editorial shortcomings. In both cases the music is by S. Rigby Arons, and the words by Mrs. Edith Luce.

From the same firm comes an "Empire Ode," "Hail to the Prince." In the course of this patriotic and loyal effusion our popular heir to the throne is hailed as "Britain's busy idol, Beloved of a nation, a race none can bridle"; likewise as "Doyen of the Peoples, the Empire's Prince Charming," and finally, as "Prince of Hearts." He is assured that "far-flung love" surrounds him, and that from Iona to Hong Kong in his praise we sing this song. If the last statement is only nearly true the publishers should reap a good harvest. Alex D. Hunter supplies the verses. The tune, by S. Rigby Arons, is a spirited march.

## FOR VIOLIN AND PIANO.

Violinists should find in the two Breton Sketches published by Perry and Gill, 27, Union Street, W.1, a useful addition to the repertoire. Lilian Robinson, the composer, shows a sympathetic understanding of the fiddle's possibilities, and a sense of character in music. "La Pauvre Jeannette" opens "allegretto con dolcezza e dolore," plaintively and expressively, and there is a flowing section marked to go "più largamente." "Petite Gamine," affording the necessary contrast, goes "a tempo di marcia," brisk and lively, and the following interlude marked "giocoso" is a very jolly business indeed. Both pieces are provided with a well-designed pianoforte accompaniment.

## "MERRIE ISLINGTON."

An opportunity to benefit a worthy charity and at the same time to acquire a song that is both good and cheap, occurs with the offer by the Calabria Publishing Co., of R. T. Baines and Robert Anthony's "Merrie Islington." The net proceeds of the sale of this story-in-music of the days when Islington was a "village sweet" set among green meadows, are to be given to the Royal Northern Hospital. The price is one shilling. Mr. Baines writes with an easy and a lilting pen, and if Mr. Anthony's tune is founded, as it is said to be, on an old folk melody, he has happened upon a fortunate find.

## A COMPREHENSIVE DICTIONARY.

"Black's Dictionary of Music and Musicians," by L. J. de Bekker. (A. and C. Black, Ltd.; 21s. net.)

A dictionary that sets out, as this one does, "to cover the entire period of musical history from the earliest times to 1924" must needs be of a more than respectable size. Seven hundred and fifty-seven pages, no less, are here crammed with an extraordinary amount of information. Still bulkier works of the kind there are, as the publishers admit; but such are beyond the pockets and the needs of the majority. To steer a middle course between the elaboration of the weighty encyclopædias and the inadequate sketchiness of the cheapest dictionaries has been the aim, and considering the difficulties involved in selection and rejection it has been very fairly achieved. A more drastic weeding process in some directions may well be advisable when the next edition is called for. Scores of old forgotten musicians, of whom and of their works nobody will ever want to know anything any more, might be left out. Türk (Daniel Theophil), for instance. Who now cares that he flourished from 1756 to 1813, that he composed two symphonies and a cantata, or that he was a cantor of St. Ulrich's, and a professor of a university? And of Pichel (Wenzel), now that his 88 symphonies, 25 operas, 14 masses, and 148 barytone soli, are, with him, gone away to the Ewigkeit, what is there that needs to be retailed? More to the present point would have been a fuller list of the modern people. One notes in this connection some startling omissions. Where is Turina, who surely is worthy of mention? And you shall look in vain for O'Connor Morris, though Arthur Catterall is here. And, of course, as is usual in dictionaries, the proportion of space allotted to this or that famous musician gives rise to debate. Vaughan-Williams gets adequate treatment in an article of over a column, but to many people it will seem that with five columns Macdowell has more than his due. Wagner himself takes up only two more, while Handel is treated in under three, and Elgar is dismissed in one, and loses in the process not only "The Kingdom," but also the violoncello concerto! In a book which in all probability will sell more freely in the States than here, it is only to be expected that American musical activities shall be comprehensively dealt with. No doubt many English readers, too, will be interested in the full accounts of the numerous societies, conservatories, and institutions that abound in New York, Chicago, Boston, Philadelphia, and every other important city in the States, for there never was a time when lively curiosity about the musical doings of other countries was more general. Articles on Radio deal with the technicalities of wireless, and give to broadcasting its due recognition as a factor in present-day musical culture. The significance of jazz is also noted. How many, by the way, among musicians who specialise in syncopation, know that the Italians aptly call jazz "tempo d'imbroglio"? And who, out of a number of ordinarily well-informed musical people, could say off-hand what the meaning of "single relish" is? It turns out to be an old ornament used in harpsichord music. What a pity that such delightful terms as that should pass out of currency!

Among specially interesting features is a long article on "Notation," giving specimens of classical and modern orchestration; and other excellent points are the inclusion of the original casts in the synopses of operas, and the explanations of German and Italian musical terms. It is rather surprising to find no reference to the competitive festival movement, which, over here at any rate, has in recent years assumed enormous importance. Still, when all is said by way of fault-finding, the fact remains that this is a very useful dictionary, and one that will be found equally valuable by those who know much about music and by those who do not.


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## THE FOL DE ROLS.

A hearty welcome always awaits this delightful concert party at Southend. Among the items on an excellent programme Charles Hayes, drollest of comedians, is excruciatingly funny in "I'm Afraid of Love" and "The Ladies' Darling," and Connie Clive is humour personified in "Twin Souls." A charming cameo is "The Second Minuet," sweetly rendered by Muriel Farquhar and Milton Stanley, and their duet "Jealous" is also most delightful and vivacious. The incident "Weather or No" is capitally enacted by Connie Clive and Charles Hayes, and Cherry Wilmott shines alike as a soubrette and as star in the episodes, "The Green-eyed Monster" and "Spring Cleaning," a particularly bright, entertaining, and lively skit on the joys of a day off for a harassed bread-winner. Vivian Gregory and the dancers, Joan Pendleton, Beatrice Bancroft, Lorna Jermaine, and Gladys Godby, do good work, whilst Muriel Farquhar's "Echo Song" and "I Love My Love" are exquisitely rendered.


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SATURDAY, APRIL 25, 1925.


## V.A.F. VAUDEVILLE ENTERPRISE.

THE time is abundantly ripe for the scheme which has just been inaugurated by the Variety Artistes' Federation to relieve unemployment in the profession. In running variety under their own ægis the Federation have made a courageous move which we hope will be justified by results. There is a wide field for vaudeville endeavour in the suburban theatres which have been given over to pictures, and in the wider area of the provinces, and the effort to raise the standard of variety once more will be watched with great and sympathetic interest.

**A Variety Sustenance Fund.**

While the amount of unemployment in the profession is abnormal, it is not so great as the absence of variety bills would seem to indicate, for the revues which have taken possession of the halls are composed principally of vaudeville artists. The difficulty is that where an ordinary "bill" averages eight acts, only about half that number find a place in the revue; the remainder are made up of the "beauty chorus"—who need not necessarily be, and seldom are, taken from the ranks of the profession—and dancers. Members of the "legitimate" also find a place in the revue in greater numbers than those hitherto engaged in the melodramatic sketches that used to be so frequent a feature of the music-hall entertainments.

The V.A.F. scheme is not a spectacular one. It is simply that they propose to take available halls and theatres on a percentage basis, and to run vaudeville shows composed of artists on the unemployed list. It has been resolved to establish a "Sustenance Fund" for the purpose, which will be administered by a "V.A.F. Vaudeville Committee."

In initiating the scheme the V.A.F. executive are relying on that object of the Federation which empowers it to "adopt any legal method which may be decided to be advisable in the general interests of the members." Those interests cannot surely be more effectively studied than by providing work for those who need it.

**The Attractions of Revue.**

The hold taken by revue upon the music halls does not seem likely to be relaxed, but we do not share the view of Mr. J. M. Glover, who declared at a meeting of the Gallery First Nighters on Sunday that revue had sounded the death-knell of the music hall. We are prepared to assert that, like the flowers of the field, the beauty of a variety act is much more apparent unadorned by decorative surroundings. There is a certain monotony about the evolutions of the beauty chorus, and the scenic embellishments have an element of sameness. In declaring his belief in the staying powers of revue, Mr. Jack Hulbert, who opened the debate at the Gallery First Nighters' Club, referred entirely to the intimate revue with which the West End alone is familiar; he made no reference to the touring revue, which differs so considerably in quality. It may be that the drawing powers of revue are accounted for by the fact that refreshment facilities refused to a variety entertainment are permitted in the case of the former show, and that people flock to those places where they can take a glass of beer with their amusement. The profits derived therefrom may also be a deciding point with the management in regard to bookings.

The V.A.F. enterprise will be hampered by none of these considerations. The V.A.F. will give variety pure and simple a "try-out" under sympathetic conditions. Artists are requested to be moderate on the question of salaries, and as "top-liners" are not likely to want to avail themselves of the scheme, the companies will consist chiefly of acts which, although perhaps equal in ability with them, have not achieved the fame attained by the stars. Besides fulfilling the object, therefore, of providing work for the unemployed, the project will test the power of a programme of music-hall artists to prove profitable, not necessarily by names, but by its capacity to keep an audience entertained by virtue of the talent and ability of its contributors. There are innumerable acts which qualify for this test, and there can be no doubt that given a fair chance they would justify their engagement, and give those who patronise them full value for money.

## MY 37,000 MILES TOUR.

By HETTY KING.

People have often asked why I do not appear in London.

It may interest them to know that ten years ago I broke eight years work, of 26 weeks a year, in London alone simply for reasons of health.

I enjoy wonderful health, but somehow or other I cannot stay more than a month at a time in London. I feel cold and miserable in London; happy and contented in the country. London kills me!

I have had many offers of Stoll and other London work, but I am not crazy on three shows a day. I do not say I would not work three shows a day; I am not terribly fond of it.

The result is that I am able to go abroad whenever I wish, and thereby fulfil my heart's desire. And eight years' work in London would have deprived me of that privilege. Now the Colonies are open to me, as they are also to every other artist for that matter I can go to Africa, Australia, and New Zealand; in fact, the whole world is my field now, whereas a few years ago it was confined mainly to England, because I was booked up for 52 weeks in a year.

Now I can have sunshine—as much sunshine as I want. England is a dear old country, and if you could take London and put it where the sun does shine, oh wouldn't it be wonderful! I would not mind playing eight solid years in London then.

*Photo., Fielding, Leeds.*

**"A Wonderful Farewell."**

Recently I returned from a tour extending over a year, and covering 37,000 miles, 2,000 of which were by motor-car. I visited Australia, New Zealand, and South Africa, and everywhere I went I had a most wonderful time. My "farewell" in Melbourne I shall never forget. I had played a season of nine weeks (a record, I think), and Messrs. Williamson gave away to lady patrons no fewer than 1,500 mounted and 2,500 unmounted photographs of myself as souvenirs. This was a beautiful tribute; a fine compliment.

I was paid a "hefty" salary and 50 per cent. over certain takings, so I was more than satisfied with the way in which I was treated. In every possible way I was made comfortable. I had a carriage to myself wherever I went. Everything was specially arranged for me. People whom I had never before seen came to meet me at "stops," bringing flowers with them and conversing with me just as if they had known me all my life.

**"Nellie" and "Lizzie."**

"You will remember me, Hetty. I am May; you know May who used to wait for you outside the stage door at Ardwick Empire?"

"I am Nellie, who often stood outside the stage door at Birmingham and waited to shake hands with you. You must recollect me."

"Don't you remember me. Lizzie my name is. Haven't I got 45 photographs of you?"

These were some of the questions put to me by women and girls from the Homeland, who wished to renew my acquaintance. They all looked upon me as a friend coming to see them. From "Lizzie" I wanted to buy some of the photographs she had of me, but she would not part with any.

Why were they all so happy? It must have been because of the sunshine. If only we in England could import more sunshine from the Colonies how much happier we should be; how much freer from colds we should be; how we women would be able to look smarter in the street.

One thing that struck me was the fact that both in Australia and Africa children make wonderful audiences. They easily pick up one's songs and sing them with gusto. Particularly so if their parents are English-born. Fathers and mothers must talk to the kiddies about us at home; they seem to make it a part of the children's education that they should be taught to know us. In Australia there are matinées every day; and they are simply packed with children and their mothers. Some of them go twice a week to see a show. And the kiddies shout for encores, and ask for songs which only their mothers must have heard in their earlier days.

For instance, when I had just finished my turn at Durban, children—there must have been over 300 in the theatre—shouted at the top of their voices: "Give us 'Follow the Tramlines.'" Most of these youngsters were either not born or were mere infants when I sang that song years ago. Their fathers and mothers must have told them of the song which they had heard me sing when they themselves were in England.

**An Exciting Incident.**

Of course, one cannot make such an extensive world tour without encountering exciting incidents. We were motoring from Palmerston North to Napier (New Zealand) in the early morning, when there was an earth tremor. And immediately in front of us an extensive landslip occurred. Hundreds and hundreds of tons of earth fell right over a ravine into a river, and our way was blocked by stones weighing several tons, and almost as big as the motor-car. We had to wait until a gang of men came along and cut a way through the debris for the car to pass. This was a very exciting time I can assure you.

I had a most wonderful cockatoo given to me in Melbourne—that was the only time I "had the bird" out there—and around it I had a song written which was a huge success. The bird was on the stage with me when I was in my sailor dress. His antics were clever. He would lie on his back and shout "Come and play now. Roll me over." And when he was rolled over he would waddle back and say "Do it again." The cockatoo really loved children; he would play with them for hours.

Another similar bird was presented to me in South Africa, and indeed quite a menagerie—a lion cub and several monkeys, but I could not bring them away with me—how could I?

At Johannesburg I went down the Robinson Deep Mine, which lies 6,000 feet below the surface, and watched the miners undertaking boring and blasting operations. It was a most terrifying experience for a woman, and being the only woman down the mine made my experience even more terrifying. While I was waiting to go down the "cage" they brought up a Kaffir in great pain, who had met with an accident. The Kaffir did not go pale with pain; he could not do so, but he went almost green, for he had been badly crushed.

And I went down the mine in the same "cage!" I didn't want to show that I was afraid: but, believe me, I felt squirmish.

**A Nigger's Strange Antics.**

It was amusing to watch the antics of a nigger down below.

(Continued at foot of next column.)

(Continued from preceding column.)

With his mouth open from ear to ear, and showing his lovely white teeth, he stared at me in wonderment, and several times burst out laughing. But you should have seen him when a photographer took a flash-light photograph of myself and the party. He uttered a shrieking yell and—well he was gone! He was the quickest thing I had ever seen moving. And yet the nigger was accustomed to blasting operations.

I never felt more happy than when I got to the top of the pit shaft. And yet I would not have missed the experience for anything in the world. It was wonderful.

I met Miss Iris Hoey at Johannesburg, and we witnessed a wonderful war dance which started at nine o'clock in the morning and finished at 5 p.m. We were guests of honour. Brandy, the great unchallenged chief, who has won all the competitions for war dancing for years, was the centre of attraction. He danced for nearly an hour and a half.

There is a rumour in this country that British artists visiting Australia have to pay an income tax of 7s. in the £. Nothing of the kind. The income tax authorities are very considerate with British artists, and the income tax of artists is very reasonable indeed "out there."

The managements abroad are very considerate to British turns. The contract might be set out in figures, but it does not remain at these nominal figures; because managements spend thousands more to help towards one's success, and to make one's life one of comfort. I have only got the highest praise for the Australian and African managements. They book hotels for you, and recommend flats for you; and not only advise you on the social side, but see that the right kind of people meet you.

## THE PLAY IN PARIS.

### Musical Revivals: Debussy to Lehar—Appropriating Glory at the Expense of the Dead—Work by a New Anglo-French Playwright.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The translucent score of the late Claude Debussy in his five-act lyrical drama, "Peleas et Melisande," was restored to the Opéra Comique last Saturday evening to the joy of the admirers of this regretted composer. Indeed, this revival was the most important musical event which has occurred so far at this State theatre in 1925. Seekers of novelty have not been catered for to any great extent of late, but music lovers find no fault in such revivals as "Peleas et Melisande," which has the advantage of a good book by Maurice Maeterlinck, the Belgian poet. D. E. Inghelbrecht, who won Parisian laurels at the Théâtre des Champs Elysées long before its transformation to a music hall, now conducts at the Opéra Comique, and elicited loud applause. The fountain scene, where Melisande loses a ring, and the duet with her and Peleas in the moonlight, were particularly favoured. We had Mlle. Reville and Baugé in the title rôles.

**"Le Veuve Joyeuse."**

The first-nighters also welcomed in the same spirit the revival of the French version by R. de Flers and the late G. A. de Caillavet of "The Merry Widow," book by Victor Leon and Leo Stein, music by Franz Lehar, which served last Friday evening as the vehicle for the inauguration of the new Apollo Theatre here (adjoining the Casino de Paris). In the first place let it be stated the Apollo is now a fine lyrical house worthy of the French capital, controlled by the Société Métropolitaine Théâtrale, with Raoul Audier, Francis Salabert, and Mario Lombart at its head. "La Veuve Joyeuse," in three acts, has been produced by Leon Volterra, and was warmly received. The composer was present at the première, but the regular conductor, Paul Letombe, wielded the bâton. Miss Mary Lewis appeared in the lead of Missia Palmieri, and after the first act had won the full approval of her critical audience. She is ably supported by Henry Defreyn, who created the rôle of Danilo in French; F. Oudart as Popoff; Max Bussy, G. Cahuzac, Mmes. L. Pascale (Nadia), Leonnec (Praskovia), Montalet (Manon), Gina Barty (Olga). The dances are arranged by M. Aveline.

**"Les Marchands de Gloire."**

In four acts and a prologue two new authors, Marcel Pagnol and Paul Nivoix, have sketched a remarkabie cartoon of post-war glory assumed by certain individuals who were never near the firing line. "Les Marchands de Gloire," presented on Thursday at the Madeleine, is a biting satire as well as a diverting piece. The first act introduces us to a sympathetic family named Bachelet. The son Henri is away at the war in 1915, and news is brought that he died a hero. Ten years after his heroism is the basis of a political campaign. The father of the brave Sergent Bachelet is asked to stand for Parliament, and has every chance of getting elected, pioneered by the scheming Berlureau, a callous profiteer who has an axe to grind in political circles. The poor father's head has been swelled. The glory of Sergent Bachelet, killed while refusing to quit his gun, shines on his entire family. His wife has remarried a millionaire; all his relatives make capital out of his bravery. Only a little cousin, Yvonne, silently weeps for the man she secretly loved. To foster the election of his proud father, even the hero's private correspondence is distorted. For Henri was opposed to war, although a hero, and did not hesitate to say so in his letters home. But these adverse criticisms are suppressed for campaigning purposes. This is one of the side situations in the play which will give the reader some idea of its striking power. At the eleventh hour the son suddenly returns home. He had been detained in a German asylum, but having finally recovered his mind, is released. The father and supporters are aghast, and ultimately prevail on Henri to keep in the background for a few days. "It'll make no difference you being dead a bit longer," crudely remarks Berlureau. The hero's father and his list are elected, and Henri then naturally wishes to be legally restored to life. However, there is a likelihood of Bachelet being appointed to a post in the Cabinet, which would be handicapped if the glory of his son be lessened by his reappearance. It is only a dead hero that counts. His preliminary rage calmed, after further supplications by the party for a prolongation of his disappearance, Henri consents, it being arranged by the ingenious Berlureau that he shall get a revised birth certificate in order that he can marry his cousin Yvonne, and start life afresh under another name. And there is a final scene where the supposed intruder is chided by a Royalist for not paying due respect to the portrait of himself, for he is the dead hero of a party clinging to something on which to secure a popular vote. Albeit this satirical work is not perfect, it is the most ironical of the present season, being at least equal in gentle raillery of political enterprise to "Les Nouveaux Messieurs" at the Athenée, if perhaps not equally well constructed. Pierre Renoir impersonates the difficult rôle of Sergent Bachelet, who becomes Henri Denis for modern society; with Constant Remy as his father. André Berley is the profiteer, Berlureau, overflowing with good humour because he is one of the lucky mortals of destiny. The other parts are secondary: nevertheless we have Mme. Maxa as the hero's widow; Suzy Prim as the amorous cousin Yvonne; and Marie Laure as the mother.

**"L'Orage."**

Charles Ridgway is a newcomer, a young man of thirty, of French nationality, but British origin. His first dramatic attempt was given a trial at the Théâtre Michel, produced by Lugné Poe, on Friday, and almost made good. "L'Orage" is a three-act comedy telling of a dying woman choosing a second wife for her husband. The patient recovers, to the astonishment of the doctors, and realises that the lady she picked as a successor and her husband, instead of waiting for her demise, are already much in love with one another.

**"L'Amour qui passe."**

At the Comédie des Champs Elysées we had on Friday night the première of "L'Amour qui passe," by the brothers Quintero, translated into French by Mme. Durcos and Roger Martin du Gard. It is accompanied by "La Jalousie du Barbouille," one of the early short farces of Molière, with Romain Bouquet, Louis Jouvet (as the doctor), Albert Savry, G. Vitray, René Lefebvre, Mmes. Jane Lory and Raymone. The production of this latter item is the same as given by Copteau at the Vieux Colombier, now devoted to classical moving pictures. "L'Amour qui passe" is well played by Edin Ben Danou (Alvaro), Jean Le Goff (the fool), R. Bouquet (Don Rufino), Mmes. Cecile Guyon (Socorrito), Nadine Picard (Clotilde), Blanche Albane (Mama Dolores), Iza Rener (Curra), Cisele Mellin (Juanita), Emmy Guitte, Yvonne Legeay, and Raymonde. As a matter of fact there is little action in "Love Which Passes," explaining as it does with undue verbosity how a group of beautiful damsels meet in the drawing-room of Mama Dolores to hear her talk of the good old days when every girl has a swain on hand to buy an ice cream, take her out to a dance, and even steal a kiss. Times have changed, and in the particular Spanish village depicted by the Quintero brothers there are not sufficient youths to-day to go round, and many of the feminine population will have to die old maids. Then a handsome young man comes to visit Mama. He is the son of her former friend. He becomes so smitten with the girls frequenting his hostess that he dallies, and remains long enough in the village to win the heart of each member of the group of gossipers. His wooing is the outstanding feature of the two-act comedy, and shows how fickle men creatures are supposed to be.

# LONDON VARIETY THEATRES.

### THE COLISEUM.

Past and present mingle very pleasantly in the art of Marie Dainton. Which is the more popular? That is hard to answer since the good things of to-day and yesterday are of very different kinds. On the one hand she imitates Sybil Thorndike answering her judges in the trial scene of "Saint Joan." On the other she revives by her mimicry memories of our beloved Marie Lloyd in "A Little of What Yer Fancy Does Yer Good." Perhaps the latter arouses more gratitude because, while we can still hear the tragic actress, we have to rely solely on Marie Dainton to recall the voice that was so full of magic laughter. In addition, she reproduces José Collins' style in "The Maid of the Mountains," besides demonstrating how Constance Collier, Norah Bayes Phyllis Monkman, and Ruth Vincent would sing "Last Night in the Back Porch"—all very deftly.

There is another proven favourite of the halls in this week's bill at the Coliseum. G. H. Elliott brings back our youthful enthusiasm for his chocolate-coloured smile in "Keep On Smiling, Lovely Olé Moon," "Listen-in Virginia," and "Carolina." He is full of rhythmic life. By way of contrast there is Norman and his Plaza-Crichton Band from the Café de Paris, to represent the craze of the moment. The conductor is himself a saxophonist, and he controls two others, a French horn, two clarinets, trombone, piano, banjo, and trap-drummer. Their repertoire consists of such popular pieces as "Rose of the Moonlight," "Lots a' Mamma," "All Alone," "One Fill Two," and "Follow the Swallow Back Home." In addition, they showed how "Whispering" was played in 1920 as compared with current ideas on syncopation, and gave a selection from "Il Trovatore" with a violin solo by Norman.

At his first appearance Prince Alexis Obolensky won a burst of approval for his cool disregard of accidents. While he was singing a Russian folk-song, and again during "Drink To Me Only With Thine Eyes," a draught played havoc with the accompanist's music in such a manner as to cause an outbreak of laughter. Prince Obolensky's fine bass voice was as unmoved as his expression during this ordeal—an example to those who display too much "temperament" on similar occasions. Piquant Yvonne Arnaud returns with "You Can't Beat Them," which is very welcome, and Oswald Williams mystifies us with his "[illegible]nant" among several other good tricks. Reka, who plays on a large number of ancient instruments, is as popular as he is instructive. "Fun In a Restaurant," as performed by the Ringle Brothers, is an excellent mixture of juggling and knockabout. "Women and Flowers of Spain" remained for the company's last week.

### THE ALHAMBRA.

Dunrobin is so bracing. Even Macintyre the Bellman, whose job is being turned into a relic of the past by the broadcasting mania, is not dispirited, but tosses a half-crown in a "Heads I have a drink, tails I don't go thirsty" frame of mind. As for the village blacksmith, whose horseshoes are only good for mascots now the village has taken to Fords, he has moved with the times, and "breeds" these cars into other makes. What an atmosphere of virile country life Neil Kenyon creates with these characters. Of course Dunrobin is nowhere—don't we wish it was!—but all the same an audience lives there when he is on the stage, and, after the fall of the curtain, is all the better for a holiday.

It is good also to see Tom Stuart again. His burlesques are Batemanesque. One shrug of the shoulders and his shirt front bulges out alarmingly until his chin rests on its summit. With a ruffling of the hair, a false moustache, and a glassiness of the eye, he becomes a friend of the concert hall, levelling all the notes of his song as with a scythe. Equally good are his caricatures of a coy miss of musical comedy, a dramatic Italian with masterful gestures, and the confident guest who hums his way through a pile of music determined to find something to sing.

Always a delight because of her elastic limbs and light-hearted soul, Renie Riano is now all the more to be welcomed on account of her brief absence. She gives us a new song, "Oh Darling! Do Say Yes," to begin with, and then "Bluebeard's Eighth Wife" and "Why Worry?" Other notable attractions are Layton and Johnstone and Alfredo's Band, with Terpsichore, which have long enjoyed the Alhambra's favour. Victor Andre is rightly called "The Unusual Dancer."

The runabout that Bill buys one dark night for five pounds to take 'Liza home in style provides a joyful trip for those who love a good joke. In this skit on amateur motoring Ben Osborne and Nellie Perryer's sense of character has full play. In "His Lucky Day" the Wynnes sympathetically exploit the humour of the humble home, enlivening the exhibition of washing and feeding with a song or two and the story of a winning coupon that was not posted in time. Christopher and Columbus combine acrobatics with their "discovery of laughter." Incidentally the clown of the pair sings a verse—

> Good-bye, Marguerita,
> I'm going over the sea;
> You'll always think of you,
> And I'll always think of me.

which is a happy instance of the knack nonsense has of hitting the truth on the head.

### FINSBURY PARK EMPIRE.

Mr. Tom Arnold's "Vanity Box" revue is the attraction here this week, and as a result of the visit of this sparkling show excellent business has been done. The revue is exceptionally fortunate in its principals, Mr. Will Hay as the fun-maker-in-chief being admirably seconded by vivacious and versatile Mona Vivian—as happy a revue partnership as one could wish. In addition, excellent work is done by Miss Alice Watts, Mr. James Plant, Mr. Stephen Adeson, and Bert Platt, with the Tiller Girls—a dozen bright and animated young women,—and the Mostyn Vocal Quartette.

"The Vanity Box," is a bright opening scene, for which the Tiller Girls are responsible. "San Francisco," with Mona Vivian in song and dance, succeeding. A droll episode is "The Audition," of which Will Hay and Stephen Adeson make good use; and in "North, South, East, and West," which introduces girls from each quarter of the globe, James Platt and Alice Watts are excellent. "An Attempted Suicide" is a particularly clever scene, in which Mr. Will Hay is admirably seconded; and the first part of the entertainment is concluded by a beautiful singing scena. "A Garden of Memories," in which Mona Vivian, James Plant, and the Tiller Girls are the prominent people.

The second part contains a number of pretty and amusing episodes, the outstanding one being that inimitable "schoolmaster" sketch by Mr. Will Hay. "The Fourth Form at St. Michael's," the irresistible drollery of which convulsed the house. Little less amusing was a "Lesson in Zoology," also by Will Hay, in both of which this excellent comedian is assisted by Mr. Cyril Platt as the scholar. Miss Mona Vivian has a quaint number in "The Van Dam Family"; "Hunting Days" and the "Brighton Road" scenes being also very animated and pleasing. A clever impression by Miss Mona Vivian of Lily Morris in "Getting Married" leads up to a selection by Will Hay's All-British Band, which, without the aid of the orthodox jazzing instruments, obtain a cleverly colourable imitation of the effects produced by some of the present-day popular combinations. On the night of our visit the full house retained their seats after the final fall of the curtain to express their appreciation of this delightful production.

### OLYMPIA, SHOREDITCH.

A most enjoyable turn, which secures many a hearty laugh, is provided by Peel and Curtis. Their declaration that they are "Irish and proud of it" appeals especially to Shoreditchers when they refer to the late Benjamin Disraeli as a great Irish statesman! Their stump orations, songs—"Carrie Barristein"—and dances of different countries are all delivered with much humorous exuberance, and they score a decided success. Hal Wright is a broken-voiced tenor only when he chooses to assume this rôle for burlesque purposes, for he possesses an excellent singing voice, as his rendering of "I'll Sing Thee Songs of Araby" indicates. His mock-heroic manner is quite effective.

Johnson Clark earns great popularity for his bargee boy Hodge, and incidentally we gain what Sam Weller would have termed "extensive and peculiar" knowledge of canal life on a barge, with topical, political, and general views of life and wittily expressed enlightenment on screw-stoppers, gondolas and government. Vera Wootton is as vivacious as ever, and delivers the songs in which she excels with point and emphasis. Dor and Monde contribute a capital comedy cyclist scena in which one of the pair shows remarkable skill on a unicycle. Peter Bernard, the author-composer, sings very effectively his latest successes, including "What Could be Fairer Than That?" and "Bombay Rose." Jack Patterson gives a clever novelty act as an eccentric, quick-change juggler, and George Mozart's new ideas in mimicry are ever welcome and his stage violinist is capital fooling. Hicken is a great contortionist, and Rose turns cartwheels galore as her share of their show.

### CAMBERWELL PALACE.

Miss Shirley Kellogg is this week at the Camberwell Palace, appearing in "Happy Hours," a spectacular revue presented by Mr. Charles Gulliver. Miss Kellogg is seen at her best in "Wedding Days," where she shows her manifold abilities as the blushing bride, in middle age and as the old lady. The humour of the revue is entrusted to Clarkson Rose; it need scarcely be said that he is very successful. His two songs, a parody of "Rule, Britannia" and "Girls of the Old Brigade" provoked great laughter. Miss Marjorie Lotinga appeared with success in several episodes, notably in "Influenza" and as Carrie Waite in the variety agent's office. Mr. Denev Gibson has a fine number in "Haunting Melody." Will Bishop, Junr., sang well "No, Girlie, No." A delightful scene was that of "Chinese Porcelain," in which Miss Natalie Lynn gained hearty appreciation for her singing of a Chinese song. The solo dancing of Olivette was greatly enjoyed.

## "RECORDS"

Comedy Revue, produced at the Empire, Bristol, on Monday, April 20.

Mr. Harry Day's new revue, "Records," in 18 scenes, is devised and staged by Charles Henry. Book and lyrics by Greatrex Newman; music by Vivien Ellis; and dances arranged by Mdlle. Albion. The revue was given a hearty reception by a crowded house.

The main scenes are Peach Blossom Time, Broadcasting Big Ben, Memory Lane, Home, Sweet Home Blues, and Wireless, the first-named being particularly attractive.

The opening is decidedly novel, the players introducing themselves through a wireless "Big Ben." Scene 2, "A Cinema Studio," is very funny, with George Clarke creating roars of laughter. He is ably supported by Kitty Emson, Frank Major, and Ronald Brandon. Scene 3, "Peach Blossom Time," is very tasteful, and the musical numbers are well rendered by Adrian Burgon and Phyllis Hervet. Scene 4, "A Steeple Chase," is a scream, the business of George Clarke in vainly trying to capture an escaping balloon (after attempting to mend a perambulator) being side-splitting. In this he is assisted by Tiny Mite, Frank Major, and Ronald Brandon. Scene 6, "An Alphabetical Conservation," by Geo. Clarke and Kitty Emson, is a smart skit on the cross-word craze. Scene 7, "You'll Never Know," is a musical number well sung by Adrian Burgon. Scene 8, "Darkest Africa," is another laughter-provoking item, in which George Clarke lectures on his "travels." Scene 9, "A Nursery," is very appealing, and the dancing of Tiny Mite is a feature. Scene 10, "A Pirate Ship," gives an opportunity to "The Pretty Pirates," who dance well. Scenes 11 and 13, "The Barbed Wireless Studio" and "Tea Table Tattle," are humorous gems, in which the chief honours go to George Clarke, supported by Kitty Emson and others. In scenes 12 and 14, "Memory Lane" and "Home, Sweet Home Blues," are excellent musical numbers. Scene 15, "A Dancing Lesson," is a clever exhibition of dancing by Tiny Mite and George Clarke. In scene 16 the Syncopated Six contribute some jazz selections. Scene 17, "The Curate Calls," shows George Clarke at his best as the curate, with Tiny Mite and Kitty Emson

(Continued at foot of next column.)

## "PUZZLES OF 1925"

"A great show" was the unanimous verdict of everyone who witnessed the first London production of "Puzzles of 1925" at the South London Palace on Monday night. It is a revue in the best sense of the word, and in the whole of its 14 scenes there is not a dull moment. This is not to be wondered at considering that four such recognised artists as Russell and Vine, Bert Weston, and Miss Zoe Corner are the principals. Every scene is chock full of humour and melody. One of the best episodes is "One Never Knows," a dramatic episode with an anti-climax, which gave a fine chance to Miss Corner, Bert Weston, and Douglas Vine to show their acting powers. A delightfully funny episode, or a series of episodes, was "Old Tales Retold." Nothing was more enjoyed than the speciality of Vine and Russell in the number "In the Land of Tummijolibad" and "Bingo Farm," while a decided hit was Douglas Vine's rendering of a love ballad. Bert Weston also appeared as an inebriated swell, and it was very cleverly done. Miss Zoe Corner is an artiste whom it is always a pleasure to watch. A tuneful singer and a skilful dancer, she was a decided success. An excellent finale was that to the first part, when the whole company, assisted by the Piccadilly Band, let themselves go with a rendering of "Jazz Music in Dottyville." Most effective, too, was the smart dancing of the Westbourne Belles, and here one could detect the experienced hand of Tom Shenton, who was responsible for the dances and ensembles. Two lady acrobats in Zazo and Zozo were responsible for a good deal of fun, while Rudayni and Billy Carlton did well with their musical act. The show is well dressed, and the final scene is very attractive. Eric Howard, the producer, has done his work well. "Puzzles of 1925" should easily be "Puzzles of 1926," with an option on 1927.

(Continued from preceding column.)

in support. Scene 18, "Wireless," is the grand finale.

Mr. George Clarke heads a good company, and his work is very popular. Miss Kitty Emson proves an ideal leading lady. Tiny Mite is a great attraction as a clever actress. Luberti and Partner are talented dancers. Valuable service is rendered by all the other members of the cast.

The dresses and scenery are attractive and tasteful. The production is under the personal supervision of Mr. Harry Day.

## "APPLE SAUCE"

### At the Queen's Popular.

The O'Gorman and Kirkby Productions' new burlesque, "Apple Sauce," presented at the Queen's, Poplar, is an excellent digestive and serves to introduce those well-known variety artists, Kirkby and Hudson, the Anartos, the Haden Herbert Four, Ena Foy, Marjorie York, and a bevy of bright chorus ladies who give much assistance throughout the fifteen scenes. Although the plot is somewhat light, it is none the less interesting. There are tuneful songs, clever dances, and rollicking humour.

Stanley Kirkby and Harry Hudson give their cheery piano act, scoring with effective renderings of various numbers—viz., "The Worst Looking Men," "Married Man's Blues," "Tell Them They're Beautiful," and "I Love My Darling." These artists also appear in Scene 2 as the "Cheerful Chappies," singing a well-written number, "Epitaphs," without the piano, and in Scene 2 as the "Buskers." Mr. Harry Hudson infuses plenty of humour into the lines and proves a capital comedian with or without the piano, his infectious smile being a valuable asset.

The Anartos, Laurie and Arthur, are another pair of interesting entertainers, and cause widespread hilarity in Scene 6, which is full of good fun. In the "What's in a Name" skit, the same couple, as father and son, contribute some capital fooling. Miss Marjorie York makes a charming picture with the "Apple Sauce" Girls, and sings in a delightful manner two tuneful songs, "Warlike" and "Havana," the former having a pleasing melody. Miss Ena Foy is an accomplished soubrette, a clever dancer, and gifted with a fine voice. She proves a gifted actress in the skit, "The Morning After." Another notable feature in "Apple Sauce" is the Haden Herbert Four, whose singing and clever dancing are greatly appreciated. Miss Ivy Clarke makes a capital study of Mrs. Pullem, and Mr. Jack Herbert sings well in various scenes.

## "THE OFFICERS' MESS"

### At The Chiswick Empire.

Mr. Milne has provided a change for his patrons in the shape of the musical farce, "The Officers' Mess." It is a merry production with pretty girls, bright dresses, charming melodies, and clever situations. Horace Lane as Tony bears the brunt of the piece, and is pre-eminently successful. He works tremendously hard, and is quite a favourite with the audience. Excellent work is done, too, by Miss Constance Neville, who has a beautiful voice and sings charmingly. The remaining rôles are well filled.

## "STAR SHELLS"

### At the Hammersmith Palace.

"Star Shells," the new revue presented by Mr. Arthur Bradford, made its first appearance in London on Monday. It is not likely to be its last, for "Star Shells" is a bright production which is as nearly all comedy as can be possibly squeezed into two hours' entertainment. Three of its cameos are particular "screams." One is a burlesque on the "thought transference" act, and is entitled "The Zig Zags"; another is the "Star Shells Band," a riot of humorous cacophony, and the last but decidedly not least is "The Labour Bureau 1925 and 1955." In the 1955 Bureau we see the employer positively begging for workmen—offering fabulous wages and extending all sorts of inducements—all to no avail. As can be imagined, a richly humorous skit which is worked in crescendo style by all concerned. There are also various sets of beauty, culminating in the final Alpine scene; some excellent dancing both female and male, and several tuneful numbers to weld the cameos into a homogeneous whole. Altogether precisely what is wanted, and the Hammersmith patrons quickly reabsed it in the usual manner.

The cast is headed by Mr. Ernie Preston—as resourceful, nimble witted, and hard-working a comedian as ever one could wish to meet. In addition to taking the lion's share in the skitlets before mentioned (not to mention sundry others) Mr. Preston contributes a single turn with a "Milk-o" song and dance, which completely set the seal on his success with the Hammersmithites. He is capitally aided by a versatile comedienne, Miss Edna Payne, who includes in her repertoire not only singing, dancing, acting, and impersonation of such artists as Nellie Wallace and Gus Elen, but also proves to be a capable violinist as well. Other prominent members of the company are Miss Yvette Yorke, an engaging blonde, who dances and yodels successfully. Miss Ray Varle, an excellent vocalist; Mr. Desmond Kelvin, a baritone of high quality; Mr. Sid Bernarde, who proves himself useful in every capacity; and Mr. Albert Copeland, whose neat dancing earned him a special call all to himself. Even the young ladies of the chorus are above the ordinary, for they get their chance of shining individually at one juncture and take it with a vengeance. The book and music of this excellent show are by Mr. Warwick Price and Mr. Stanley Passenger respectively.

## "PEEPS INTO 1925"

### At the Metropolitan.

"Peeps into 1925," presented by Mr. Harry Slingsby and devised and staged by Mr. J. W. Jackson, which is in town at the Metropolitan this week, strikes one as distinctly above the average both in regard to its material and the manner of its presentment. The comedy scenes are not only funny, but also have excellent underlying ideas—witness, for instance, the one contrasting the celerity of the mere male in choosing a hat with the deliberateness employed by his fair companion who, of course, leaves the shop without having made a purchase. So too with the more spectacular scenes, which make their points without too much insistence on scenic splendour. One could not get a better example of this than "A Love Tragedy in Dollyland," which concludes the first portion, and is as artistic a piece of mining as one could wish to see, whilst "The Green Vase" scene at the end is most impressive.

In the successful presentment of this clever show two factors combine. One is the speed with which each cameo succeeds its predecessor. The other is undoubtedly the fine calibre of the artists employed. The chief comedian is Mr. Joe O'Wray, who is not only very strong in that line, but can also lay claim to considerable talents as an equilibrist. Only two artists like Joe O'Wray and Freddy Westcott could add that touch of realism to the equilibristic burlesque that makes it so effective as well as so funny. On the vocal side the production is equally well served, particularly by Mr. Alfred Jepson, a baritone who not only possesses a voice of good timbre, but also has that rarer quality of clear enunciation. The comedy numbers are entrusted to the safe keeping of Miss Emmie King, who also acquits herself very honourably in several of the skits. As for the dances—which we have purposely left last—the Jackson Twelve English Dancers are on the bill, and it is surely a question of "enough said." Here again we see the same originality however—one of the episodes being a "Robert Macaire and Jacques Strop" dance. Other artists specially deserving of mention are the Misses P. and G. Whitney, S. and J. Sylvester, Ivy Hall, and B. Graham, and Messrs. Tommy Graham and Tom O'Dare—the two latter being particularly funny in an excruciatingly comic scene, "After Closing Time."

## "THE GAY CITY"

### At Watford.

The eight scenes in Victor C. Mara's revue, "The Gay City," are laid in Paris. The title is a particularly appropriate one, as throughout gaiety and brightness prevail. Unlike many similar productions, it does not rely entirely on the leading comedian to make the show go, there being several other clever artists in the cast, who are well supported by a proficient chorus. A pleasing feature is the Jazz Band, led by Dorothy Vincent. All their selections met with a popular reception. They gave an extremely fine rendering of "After the Storm," which was made the more realistic by the excellent lighting effects. Tom Drew, as the principal comedian, scores a huge success in some amusing interludes. His singing of "Get Upon a Puff-puff Early in the Morning" created much merriment. Kitty Kenway is vivacious in song and dance. Her impressions of well-known artists singing "Only a Working Man" were extremely well done. Sybil Shortt both sings and dances delightfully. She was seen to especial advantage in "Cocoanut Land" and her tambourine dance. It would be difficult to find a better exponent of coon singing than Syd Wickard, who also figures prominently in the comedy scenes. Possessed of a good voice, his expressive rendering of "Tennessee" and "You're in Kentucky as Sure as You're Born" provided a real treat. Frank Dayson, as the academy proprietor and in other rôles, made full use of his opportunities.

## "STOP FLIRTING"

### At Grand Theatre, Croydon.

At the Grand Theatre, Croydon, this week the musical comedy, "Stop Flirting," is a great success. The production is by Alfred Butt, and the tour is under the direction of Leslie Morton and Guyton Heath. The company, an exceptionally strong one, gave an excellent account of themselves, and at the opening performance on Monday evening received a most enthusiastic reception. The play is well staged, there is a strong chorus, and the orchestra is ably controlled by Mr. Henry Meyer. Of the artists Mr. Geoffrey Saville and Miss Mabel Harley, the principals, give outstanding performances, while the dancing of Mr. Patrick Walcott and Miss Helen Cooney is extremely clever.


**LONDON THEATRES OF VARIETIES, LTD.**
Managing Director—MR. CHARLES GULLIVER.

**THE PALLADIUM.**
CHARLES GULLIVER'S NEW REVUE,
**"SKY HIGH"**
A. de Courville Production.
GEORGE ROBEY, LORNA POUNDS,
NELLIE WALLACE, TOOTS POUNDS,
NATTOVA and MYRIO,
R. CHISHOLM, MARIE BLANCHE.
Two Performances Daily, 2-30 and 8-15.
All Seats Bookable (Gerrard 1004). Box Office 10 to 9-30.

**Companies for week commencing April 27th:**

6-30 **HOLBORN EMP.** 9-0
"RESISTA."
ALBERT WHELAN.
THE TWO BOBS.
MARIE KENDALL.
FRED CURRAN.
KEY & KEYWORTH.
ROLF SLATER.
JEREZ & FORD.
KATRINA & JOAN.

6-40 **KILBURN EMPIRE** 9-0
The Vaudeville Theatre Production,
"THE LOOKING GLASS"
Produced by Albert de Courville, Featuring—
HARRY WELSH,
The Well-known Comedian of "Whirlwind" Fame,
and
LILIAN PAYNE.

6-15 **LEWISHAM HIP.** 8-40
"PAGES."
In 20 Full Columns.
BILLY BLACKBURN.
CHILDS BROS.
NELLIE TURNER.
HARRY EMERIC.
And the Most Novel Scene ever presented—
THE FOUNTAINS OF PERFUMES.

6-40 **CAMBERWELL PL.** 9-0
THE FLORIDA BAND.
MAY HENDERSON.
WHIT CUNLIFFE.
NORA DELANY.
NAUGHTON & GOLD.
KENNA BROS.
LES STORKS.
HAL WRIGHT.

6-40 **GRAND, Clapham J.** 9-0
"HOLLYWOOD FOLLIES"
An American Musical Burlesque.
Incomparable Cast includes
HARRY & BURTON LESTER.

6-40 **HAMMERSMITH PL.** 9-0
Harry Day's New Revue,
"NOTIONS."
Featuring—
JIM JESSIMAN.
IVOR VINTOR.
ISABELLE DILLON.
HOWARD FLYNN'S BAND.

6-40 **ILFORD HIPPO.** 9-0
London Successful Productions, Ltd., Present—
London's Latest and Greatest Success,
"THE CREAKING CHAIR"
Direct from the Comedy, Little, and Vaudeville Theatres.

6-40 **SHOREDITCH OLY.** 9-0
RIGOLETTO BROS. & SWANSON SISTERS.
HARRY WELDON.
WHIT CUNLIFFE.
NIOBE.
THE 3 NESLOS.
LES PAULETTES.
ANDY CARR.
BILLY SIMPSON.

6-30 **CROYDON EMPIRE** 8-45
MAY HENDERSON.
NAUGHTON & GOLD.
JOHNSON CLARK.
JACK LANE.
DAISY JAMES.
TOM E. HUGHES.
HYDE SISTERS.
ERNIE ROMA.
AGAR & YOUNG.
THE ENZERS.

6-40 **ISLINGTON EMPIRE** 9-0
CHARLES GULLIVER Presents—
SHIRLEY KELLOG, with
CLARKSON ROSE,
In a Spectacular New Revue,
"HAPPY HOURS."

6-40 **POPLAR HIPPO.** 9-0
"VOLUMES."
A Song, Dance, and Fun Show, Including—
ARTHUR FORBES.
WILLIAM THOMSON,
HARRY TENNY,
and
MAY YORKE.

6-40 **WILLESDEN HIP.** 9-0
"PLANTATION CABARET."
RUSSELL CARR.
S. W. WYNDHAM.
VERA WOOTTON.
VICTOR KING.
PLANTATION BAND

6-40 **ROTHERHITHE HIP.** 9-0
The South London Players (Direction, Dorothy Mullord). Present
(By Special Request)
The Great Human and Emotional Play,
"HOME SWEET HOME."
By Frank Lindo.

6-40 **COLLINS'S** 9-0
The North London Players (Direction, Dorothy Mullord) Present
The World-renowned Weird and Thrilling Play,
"THE POWER OF THE CROSS."

# THE VARIETY WORLD.

*Vaudeville Golfers—A Coveted Prize—Stoll Cup Final—Karsavina's Return.*

**A Coveted Golf Prize--Will Fyffe's.**

Next Thursday there will no doubt be a keen competition among the Vaudeville golfers for the possession of that much-coveted prize presented annually by Mr. Will Fyffe. It is no less than a free week's trip to Gleneagles—that golfers' paradise across the Border. The competition is at Coombe Hill, and it is "bogey" play.

**Stoll Cup Final.**

The Sir Oswald Stoll Challenge Cup Competition has now been completed. Mr. James Foreman, having accounted for Mr. Alf. Hayward in the semi-final, met Mr. J. W. Reckaby in the final over 36 holes on Wednesday, the 15th inst. at Coombe Hill. It must have been a gruelling match for the winner; Mr. James Foreman was taken by his opponent to the 35th green. Mr. Foreman did well to beat that redoubtable golfer Mr. J. W. Rickaby. He has, however, been playing excellent lately, and although perhaps not a "long" hitter, rarely gets into trouble, and is distinguished by extraordinary accuracy near the green.

**Apollo Golf Trophy.**

The Apollo Trophy has been won this year by Mr. Jack Henschel. The competition took place at Sudbury on the 2nd inst., and Jack headed the field comfortably with a 79 net. Others who competed were Mr. P. J. Clark (86), Mr. Horace Sheldon (87), Mr. Greeves Johnson (89), Mr. Harry Gunn (91), Mr. Billy Bleach (94), Mr. John Weaver, Mr. Oswald Waller, and Mr. J. W. Rickaby. No entries from the provinces.

**Charles Austin Cup.**

The Charles Austin Cup Competition on the 16th inst. attracted a larger crowd. The venue was changed at the last instant from Raynes Park to Coombe Hill, however, and owing to a misunderstanding the members did not all play at the same place. A replay will therefore be necessary between the respective winners at Coombe Hill and Raynes Park—to wit, Greeves Johnson and George Sanford. Among those who turned up at Coombe Hill were Messrs. Harry Gunn, J. W. Rickaby, Horace Sheldon, Billy Merson, Harry Thurston, P. G. Clark, James Foreman, Jack Henschel, Oswald Waller, whilst Captain Dave Carter partnered George Sanford at Raynes Park.

**Karsavina's Return.**

The famous dancer, Mme. Thamar Karsavina, will appear with her partner, Pierre Vladimiroff, at the London Coliseum for a fortnight beginning on Monday. Her principal novelty will be a joyous little pantomime devised by herself, entitled "The Happy Deception," danced and mimed to the celebrated water music of Handel. The piece, done in the 18th century style, made a great impression in New York. Other items already arranged are a new harlequin number by Vladimiroff, and the popular Lahner Waltz. Karsavina's repertoire of recent New York successes, which she will draw upon at the Coliseum further include a duet with Vladimiroff from the ballet, "Sylvia," a solo interpretation of Kreisler's "Liebesfreud," a Russian dance, and a "Fire Bird," by Tchaikowsky.

**Nora Bancroft.**

That delightful entertainer, Nora Bancroft, who is accompanied by Betty Cameron, is playing in town this week, and next week resumes the Stoll circuit at Shepherd's Bush, and will later be seen at the Alhambra.

**Fred Duprez.**

Always a popular favourite with Bristol audiences, Fred Duprez is paying a return visit this week to the Hippodrome, and next week will be seen in town at the Coliseum.

**Campbell and Connelly.**

Since Campbell and Connelly introduced "Show Me the Way to Go Home" a few weeks ago, and which has been featured by Miss Ella Shields and Ramon Newton, of wireless fame, this new firm of music publishers have experienced a phenomenal demand for supplies from all parts of the country and abroad. This popular number is being followed up closely by "Oh, Darling, Do Say Yes!" which is being featured by several well-known stars, including Ella Shields, Renie Riano, Two Bobs, Florrie Forde, etc.

**Tex McLeod Returns.**

Tex McLeod, "the man who spins yarns and ropes," arrived in London on Wednesday from New York, travelling to Southampton in the Berengaria. "When I left England in 1923," he told an *Era* representative, "I played on the Keith circuit in America. In the following summer I visited Australia, and last winter I spent again in America. I finished in New York a fortnight ago, and open at the Alhambra on Monday, May 4."

**Dolly and Inez St. Vincent.**

Direct from the pantomime successes at the Princess' Theatre, Glasgow, where their act was an outstanding feature, Dolly and Inez commence their variety season at the Empire, Birmingham, on Monday.

**Alfredo and His Band.**

Alfredo and Band at the Alhambra make a special feature of "Sleepy Zuyder Zee," which was so successfully rendered vocally by Bert Terrell at Walham Green last week.

**For South Africa.**

George Wilma and Alfred Garcia and Stella and Partner sailed from Southampton on Friday, the 17th, per R.M.S. "Windsor Castle," to fulfil engagements with the African Theatres Limited, booked by the I.V.T.A., Limited.

**"Brevities of 1925."**

On Monday next at the New Theatre, Northampton, "Brevities of 1925," in six scenes, will be presented for the first time. Joe Hayman has written the book and is producing the revue, and a strong cast includes Marjorie Fulton as leading lady, and Dick Tubb as principal comedian. A fine supporting cast includes Shirley Whyte, Chas. Childerstone, Miss Benson, Gerald Osborne, and Kathleen Tubb. After Northampton, the show goes to Southsea, and then plays its first London date at New Cross.

**Miss Gracie Egbert.**

Miss Gracie Egbert was telegraphed for to go to the Empire Theatre, Cardiff, immediately to take up the principal part in Julian Wylie's revue, "Brighter London" (the part played by Miss Elsie Prince). During her absence from town she was wired for to go to Daly's Theatre, London.

**ALEC REGAN & HARRY ANGERS**
**Snapped on the Cricket Field in Melbourne a few weeks ago.**

**The New V.A.F. Scheme.**

The new scheme inaugurated by the V.A.F. to provide and run combinations of variety in music halls and theatres on a profit-sharing basis, is progressing satisfactorily. Several halls, "The Era" learns, have been offered to the V.A.F., and for others negotiations are pending.

"We have been inundated with applications for engagements from variety artists," said Mr. Voyce, "and a number of 'star' attractions have volunteered to assist us as far as possible. The scheme will operate on May 18."

An important meeting will take place shortly to make the final arrangements.

**Sam Elton Back.**

After an absence from the business for many years, Sam Elton, the man who made the Shah laugh at the Empire, made his reappearance on the halls at the Grand Clapham on Monday last.

**Queen's, Poplar.**

Many improvements have been carried out at this hall recently in the way of decorations and heating arrangements, both for the comfort of patrons and artists alike, and the latest is a new stage lighting equipment, and front of house lime, and Morris and Ben. Abrahams make it their business to see to the comfort of all, and the result is good shows and fine business. Last week the new version of "Mr. Tower of London" played to many happy returns, and this week the O'Gorman's new production, "Apple Sauce," is doing excellently. Next week "Pimple," with his "Lucky 13," is the attraction.

**"Q In" at Newport.**

"Q In," a new revue, will be presented at the Empire, Newport, on Monday. The piece is a musical medley, and in the cast are Mona Magnet (principal lady), Stan. Paskin, Renee Hamilton, Charles Stevens, Eddie Gilday, son of the late comedian, and the Our Kew Girls.

**Music Hall Ladies' Guild.**

Harry and Burton Lester have generously sent £15 towards the matinee, as they were transferred to Brighton, and could not appear as promised. Mrs. Thornorn and Arthur Grover, Esq., are thanked for £1 1s. each. The following donations have been received per Miss Lottie Albert: The Variety Artistes' Benevolent Fund, £10; Dick Crawford, Esq., £5 5s.; Miss Hetty King, £4 4s.; Joe Lee, Esq., £1 1s.; and Miss Lydia Lokopova, £1.

**For Australia.**

The Melford Three left for Australia on the s.s. Largo Bay on Tuesday, April 21, for a long tour in Australia with Sir Benjamin Fuller. Booked by Mr. Nat Day.

**Variety Artistes' Federation.**

Members of the V.A.F. are requested to note that ten death levies are now due on the 1925 book. Red stamps, 16.

**George Jackley.**

George Jackley, now playing in "Same To You," has, we hear, got a new number entitled "Are You? Yes I Yam!" published by Worton David, which is expected to be the big comedy chorus song of the year. Although "Doughnut With Jam in the Middle" is going enormously, he will shortly produce this wonderful number.

**Haidée de Rance.**

Haidée de Rance and her charming girl syncopators have scored a big success. This is a band with a style all its own. They will be at the Palladium on Sunday, the 26th. They are also at Selfridge's Palm Court each afternoon.

**Frank E. Franks.**

At the Empire, Wood Green, last week, Frank E. Franks brought "The Times" to town for a brief visit, and played to wonderful business. We hear he booked another Stoll tour, and also the Moss and L.T.V. circuits, and the show has no vacancies until April, 1926. "Dole Stopped" is also playing to fine business. For panto. Frank is producing "Red Riding Hood" at the Hippodrome, Newcastle, for eight weeks. This he says will be the finest show he has yet presented. His "Cinderella" "A" company will play four weeks at the Hippodrome, Liverpool, and then two weeks each at Sheffield and Nottingham. "Cinderella" "B" company will tour around the Stoll halls in town. At the beginning of July, Mr. and Mrs. Frank E. Franks sail for America for a five weeks' holiday, at the invitation of the directors of the White Star Line, combining pleasure with business, and the results of his trip will be seen in his production on his return from the States.

**Victor Gould and May Stevens.**

Victor Gould and May Stevens, the Versatile Personality Girl, have arranged to do a double act, and it will be presented for the first time at the London, Shoreditch, next week.

**"Pins and Needles"--1925 Version.**

At the Grand, Lancaster, last week, the Barclay-Procter Productions opened with their 1925 version of that popular success, "Pins and Needles," and it was given a fine send-off, playing to a great week's business. Next week the show will be at the T.R., Shrewsbury.

**"Peeps" in Town.**

At the Metropolitan this week Harry Slingsby is presenting the new version of "Peeps," which now includes Emmie King, Joe O'Wray, Alf. Jepson, and Freddie Wescott, and the English Dancers.

**"Zip" Still Going Strong.**

Harry Slingsby's "Zip," featuring Billy Caryll and Hilda Mundy, opened on the Stoll tour at the Empire, Chatham, and for the fact of it being Holy Week would doubtless have broken the records for the theatre. Last week, at the Palace, Leicester, they played to capacity at each performance. On Monday "Zip" commenced its Scottish season at the O.H., Dunfermline.

**The Queen's, Poplar.**

At this very cosy hall, Morris Abrahams is booking some very attractive shows, to the evident satisfaction of his patrons. Last week the new version of "Mr. Tower of London" played to wonderful business, and this week's attraction is "Apple Sauce," presented by the O'Gorman Bros., which, although only produced a few weeks ago, has been booked solid for a year

**Daimler and Eadie.**

At the Finsbury Park Empire, last week, Alec. Daimler and Dora Eadie were making their first appearance at this hall, and judging by their welcome they should soon become regular visitors. They put over a fine show, and the audiences gave them a great reception.

**Barbara Bartle.**

Since she has been playing on her own, Barbara ("Babs") Bartle, of the Bartle Quartette, has made wonderful progress, and following her single act and playing principal boy in panto. she has now taken up the part that Gracie Fields created in "Mr. Tower of London," with conspicuous success. After a few weeks in the provinces the show returns to town for a tour of the London halls.

**Victor King.**

We hear that Victor King, who recently returned from his South African and Colonial tour, and is now doing very well around the L.T.V. halls, is engaged to play the season in Douglas.

## "LUCKY 13"

### At the Alexandra, Stoke Newington.

Mrs. Poole's "Lucky 13" in as many scenes well exploits the remarkable versatility of Pimple. This well equipped comedian, admirable as "dud" pugilist, gorilla, fashionable dame, instrumentalist and comic singer never fails. His fluky victory over a brother seaman is a side-splitting parody of the noble science: introducing several novel bits of pugilistic business which would electrify the National Sporting Club. A thrilling episode is "The Gorilla's Revenge," in which Pimple's portrait of the fearsome but faithful brute "Bimbo" is powerful, pathetic, and humorous. As a comic singer his efforts sparkle with fun, and in "Eat More Fruit" he makes the house rock. "The Saveloy Banana Band" is not as its name would indicate a mere burlesque of the famous band, but is rather a rival, and most of the nine performers are experts on several instruments, Pimple being a skilled drummer. Chester Barclay's sonorous basso-profundo is very effective in several popular solos, and also in duets with Dorothy Schofield, who also renders independent numbers with charming voice and method. Gus. W. Blake displays excellent discrimination of character as a master-at-arms, a tyrannical father-in-law, and a giddy parson. Maud Granby as "Mrs. Pimple," etc., is quite good in both serious and funny business, while other parts are well played by Chas. Mann, Tom Collett, George Brame, Betty Evans and Alica Wella. In the "Dance a la Poseur," the Sisters Vivienne gave an admirable display of the old-time classical style which delighted a former generation and is no less acceptable to our own, judging by the enthusiastic reception.

## "VOLUMES"

### At Empire, Kingston.

"Volumes," the latest "song, dance, and trip show" of the Ray Brothers, is having a successful week at the Empire Theatre, Kingston-on-Thames. It is written, constructed, and produced by Mr. Alfred Ray. There are no fewer than 17 "volumes," and of these the following are the most important. "Our's is a 'appy, 'appy 'Ome," is quite an amusing sketch of domestic infelicity in which Miss May Yorke and Mr. Arthur Forbes cause much laughter. A pretty act is that in which Miss Winifred Silver and Mr. Will Thomson sing, "Follow the Swallow." Very different is the skit "A Friendly Gathering," in which Mr. Arthur Forbes very faithfully impersonates a drunken roysterer. Novelty is introduced in "A Producer's Dilemma," sung by Mr. William Thomson, in which cameos revealing all the favourites of pantomime are presented. Another scene of charm is the setting of the East, shown while Miss Winifred Silver and Mr. William Thomson join in the duet, "The Dream Maker of Japan," assisted by the beautifully arrayed chorus ladies. A cleverly devised "volume" is the game of Nap, in which two of the audience are asked to go on the stage and there play a real game, the cards being worn on the dresses of the chorus, the winner and the loser both receiving prizes. Successful items also are a dance by Miss Winifred Silver, a song by Miss May Yorke "That's the Tune," a comic duet "What a Pal," by Messrs. Forbes and Tenney; a song with piano on "Men and Women," by Miss Yorke and an accompanist; a pleasing song and duet, "Four Feet Better Than Two," by Miss May Yorke and Miss Winifred Silver, the Harmony Babes, and the introduction of a weird animal, "Gertrude," by Mr. Jack Handson. One other item deserves special mention, a skit called "Aspirants," wherein several would-be performers try to go through their rehearsal to the uninvited accompaniment of sundry diverting antics of the stage cleaner, capitally rendered by Miss May Yorke.

**Katrina and Joan.**

Since they last appeared in town at the Alhambra, Katrina and Joan have been enjoying a most successful season in the Highlands, and return to town next week at the Holborn Empire. For some time past these clever British dancers have been approached by Colonial managements, and if arrangements can be made to postpone their forthcoming pantomime season with Mr. John Hart—with whom they have been associated for the past four years—they will sail for the Colonies some time in July.

Norman Langford and his Manx Mascots are making a big feature of "Shanghai," with special dress and scenery. Other numbers included in the Manx Mascots repertoire are "Oh, How I Love My Darling" and "Sahara."

Mr. J. Roper Robinson writes from the Operettenhaus, Hamburg, that "Kentucky, Sure as You're Born" is proving a tremendous success for himself and Slona Karolewra, the famous Russian dancer, at the above theatre. Mr. Robinson and his partner have several other "Wright" numbers in active rehearsal, which, in the hands of such talented artists, cannot fail to prove big hits in Germany.

## "THE TORCH BEARERS"

### At the Ambassadors.

Play in Three Acts by George Kelly. Presented by Miss Marie Tempest at the Ambassadors Theatre on Monday, April 20, 1925.

Mr. Frederick Towers — Mr. W. Graham Browne
Jenny — Miss Dorothy Hamilton
Mrs. Paula Towers — Miss Muriel Alexander
Mrs. J. Duro Pampinelli — Miss Marie Tempest
Mr. Spindler — Mr. Frank Allenby
Mrs. Nelly Fell — Miss Athene Seyler
Mr. Huxley Hossefrosse — Mr. Ivo Dawson
Teddy Spearing — Mr. Cyril Cunningham
Miss Florence Corbett — Miss Phyllis Shannaw
Ralph Twiller — Mr. Norman Loring
Mr. Stage Manager — Mr. George Bellamy
Mrs. Clara Sheppard — Miss Hope Tilden

Although the Little Theatre movement has—except for a few shining examples—hardly any hold in this country, amateur actors, we imagine, are much the same here as they are in America. There is often much to commend and a good deal more to criticise. Mr. George Kelly set out to satirise the highbrow amateur who is the backbone of the Little Theatre movement in his own country. But he has done nothing of the sort, for satire must have some basis in fact, and his characters and situations seem to have no reality at all. "The Torch Bearers" is an amusing enough burlesque, but it has little or nothing to do with the Little Theatre movement, about which, although the play has been adapted into an English setting, a great deal is said by the preposterous Mrs. Pampinelli, who directs the proceedings under consideration. One of the real weaknesses of amateurs is that they are slow on their cues, and in the rehearsal in the first act of "The Torch Bearers" the company picked them up with a professional alertness. The weaknesses that Mr. Kelly does burlesque hardly exist according to our own experience. The better class of amateur is particularly good on the technical side of stage management, and most of the fun of the second act has to do with lost "props" and casualties of that order. The sort of performance he is poking fun at would never be tolerated at a small village institute. There is, however, plenty of robust, even knockabout fun of a farcical order in this play, which has scarcely any plot. Mr. Frederick Towers, who arrives home unexpectedly, finds his drawing-room arranged for a rehearsal, and learns that his wife, Paula, is to take the leading part in a tragedy, which has been vacated by a lady whose husband is supposed to have died of shock when he saw her act. The rest of the company arrive, and when Paula's turn comes she is so bad that Towers falls down in a faint. This does not deter the performance of the play, however, and in the second act we watch the proceedings from the back of the stage. Of course, everything goes wrong. The lady prompter flirts with the leading man, and always loses her page when she is wanted; the telephone bell refuses to ring when required, and rings furiously when it isn't; there are no pen and ink on the stage; one of the players loses half a moustache; the heroine always trips on going on and off; doors refuse to open; one actor faints, and everybody "dries up" at some time or other. Finally, after the whole company has taken repeated calls, just as the producer, Mrs. Pampinelli, is about to make her triumphal bow to the audience the curtain goes on strike and refuses to go up. This brings down the real curtain on the second act very successfully.

The amusing sequel is that everybody, except Mr. Towers (who has recovered sufficiently to go and witness his wife's performance, at the sight of which he faints again!), regards the show as an immense success. Paula finds her rooms covered with the laurel wreaths of fame on her return, and herself hailed by the absurd Mrs. Pampinelli and the gushing lady prompter, Mrs. Fell, as a genius. Towers, however, tempers their enthusiasms by a few telling criticisms of his wife's acting, and, in a weak moment, shows how, in his opinion, the principal man should have played his part. This is Mrs. Pampinelli's opportunity. She hails him as a brilliant actor, and almost persuades him to accept the part of Ambrose Applejohn in their next production. Sanity is restored, however, when he hears that his wife will be the leading lady, and eventually both husband and wife decide to forsake the stage and devote themselves exclusively to home life.

It is curious to find two of our most finished comedy actresses—Miss Marie Tempest and Miss Athene Seyler—in a play that called for little in the way of subtlety or finesse. Miss Tempest played admirably, of course, Mrs. Pampinelli, but it is not a part that exhibited this accomplished lady at anything like her best. Miss Athene Seyler was also immensely amusing in a broad, farcical way, as the flirtatious widow who always forgot to prompt. Mr. W. Graham Browne's quiet humour and light air of cynicism in the part of Towers were excellent, and Miss Muriel Alexander hit off the gaucheries of the amateur actress admirably in her rehearsal scene. The pompous leading man, Mr. Hossefrosse, was splendidly taken by Mr. Ivo Dawson, and others of the cast were amusingly handled by Miss Phyllis

(Continued at foot of next column.)

## "ARIADNE, OR BUSINESS FIRST"

### At the Haymarket.

Comedy in Three Acts, by A. A. Milne. Presented at the Haymarket Theatre on Wednesday, April 22, 1925.

Ariadne Winter — Fay Compton
John Winter — Ion Swinley
Mary — Barbara Everest
Hector Chadwick — John Deverell
Hester Chadwick — Louise Hampton
Janet Ingleby — Joyce Kennedy
Horace Meldrum — Allan Aynesworth

Mr. A. A. Milne, who has skimmed lightly over the surface of many ideas, in "Ariadne, or Business First" exhibits a real genius for poking delightful fun at the foibles and weaknesses of the middle class. How well one knows the husband with an irritating insistence on unimportant details. The man who always puts his watch right by the town clock, and the other who fondles the local railway time table!

Ariadne, a young wife with a sparkling sense of humour, stood all John's silly little selfishnesses because a "difficult" marriage was such fun, and behind it all she knew that they loved each other. But when John decided that for business reasons she should be agreeable to his wealthy client, Horace Meldrum, a pompous and conceited elderly bachelor, although she protested that he paid her unwelcome attentions, she determines to carry out his wishes with a vengeance. She is so nice to him that he invites her to lunch with him in London the following day. Led on by her, he even suggests that she shall make an excuse to her husband and return by a very late train, or even an early one the day after.

So Ariadne goes off to London and leaves a note for John to say that she has left for "the unknown" with Horace. Soon after he reads her letter Ariadne returns and explains that Horace had been detained on business and missed his train! Of course, John had taken it all very seriously, and the only explanation he can get out of his smiling wife is that to run away with his important business client was the nicest thing she could think of. After all, he told her to be nice to him!

Mr. Milne is decidedly on the side of the angels, and all ends happily. Not before, however, Ariadne has had a very amusing interview with Meldrum, whose advances she pretends to have taken in deadly earnest.

"Ariadne" is not a problem play, but a charmingly light-hearted comedy, full of wit, both in phrase and situation, and with some very wise and observant touches of characterisation. Ariadne herself is a delicious creation. She is the only person with any humour in the play, and one knows all the time that her talk about running away is only to give her stupid husband a sense of values. Miss Fay Compton was exquisite in the part, and by the subtlest of touches and the most finished acting kept the play on its proper level, that of very wise, if quite lighthearted, comedy. Mr. Ion Swinley was excellent as the heavy-witted husband, and Mr. Allan Aynesworth gave a superb performance as the inflated, elderly flaneur, Horace Meldrum. Mr. John Deverell had an excellent part as the amusingly puerile brother-in-law who uttered his fatuous banalities with such wonderful deliberation and sense of importance. This was a really comic piece of acting. Miss Joyce Kennedy was good as a self-assured young heiress, and Miss Louise Hampton did all that was possible in the small part of John's sister.

The play was well produced by Mr. E. Lyall Swete, and attractively set by Messrs. Joseph and Phil Harker.

Mr. Milne's play was preceded by "The Three Rogues," a play in one act, by Ian Colvin.

Simeon — H. R. Hignett
Johannes — Austin Trevor
Pedro — Reginald Bach
Roderigo — Frank Cellier

The reappearance of the curtain-raiser in the West End is very welcome, for this interesting dramatic form is sadly out of fashion in England. Mr. Ian Colvin's playlet states an obvious truth in a very compact way. Three robbers find great treasure in a hermit's cave, then quarrel over the distribution and kill each other, so that instead of the wine that one dreamed of, the women that was another's desire, and the revenge that the gold was to yield the third, the cave only brings death. This is what the hermit had foretold in the opening scene, using the word death in a spiritual sense, one imagines.

The action of "The Three Rogues" is supposed to be in the twelfth century. It has been appropriately set by the Harkers, and the play is well acted by Mr. H. R. Hignett, as the hermit, and Mr. Austin Trevor, Mr. Reginald Bach, and Mr. Frank Cellier as the three robbers.

(Continued from preceding column.)

Shannaw, Mr. Cyril Cunningham, and Mr. Norman Loring. Mr. Frank Allenby neatly underlined the fun in the part of Mrs. Pampinelli's chief assistant, Mr. Spindler. A heavy stage hand was capitally taken by Mr. George Bellamy, and other characters were well played by Miss Hope Tilden and Miss Dorothy Hamilton.

The play was produced by Mr. W. Graham Browne.

# NEXT WEEK'S CALLS.

## MONDAY, APRIL 27, 1925.

**The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.**

## BILL MATTER FOR MAY 18 NOW DUE.

**PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.**

WEYMOUTH JUBILEE HALL (rehearsal, 12).—"Zeebrugge" Film.
JERSEY OPERA HOUSE (rehearsal, 1).—The London Players present "The Land of Promise."
JERSEY ALHAMBRA (rehearsal, 1).—Ebb and Flo.
SALISBURY PALACE (rehearsal, 1).—Bell Boys.
[illegible] PALACE (rehearsal, 1).—Bobbie Bi[illegible]
EALING BROADWAY PALLADIUM (rehearsal, 12).—Beyd Rogers Griff.
ACTON GLOBE (rehearsal, 1).—Hamilton Comed[illegible] Valley Delmar.
TOTTENHAM PALACE (rehearsal, 12.15).—Jack Wynne and Co.
WALSALL PICTURE HOUSE (rehearsal, 11).—Leopold and Jit, Datas.

**BOSTOCK TOUR.**

NORWICH HIPPODROME (rehearsal, 2).—Herbert Ray presents "The Side Show."
NORWICH THEATRE ROYAL.—"Romance."
PAISLEY THEATRE (rehearsal, 12).—B.B. Productions present "What's Yours?"
PAISLEY RINK PALACE (rehearsal, 12).—The Four Whiteleys, Teresa Hall, Matheson and Gow.
IPSWICH HIPPODROME (rehearsal, 11.30).—Clara Coverdale presents "Ten to One On."
IPSWICH LYCEUM THEATRE.—Company as booked.
HAMILTON HIPPODROME (rehearsal, 1).—Radiana's Baby, Lillidna Ladies, Paulo Loperwitch, Ray Barry, Harper and Holt, Zillah Four, Le Mounier.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—The Two Stanleys.

**BROADHEAD CIRCUIT.**

MANCHESTER HULME HIPPODROME.—Sir Alfred Butt and Messrs. Moreton and Heath present "Stop Flirting."
MANCHESTER JUNCTION THEATRE.—Roselle and Clifford, Pictures, and company as booked.
MANCHESTER METROPOLE THEATRE.—G. E. Williams presents "Merry and Bright" Revue.
MANCHESTER OSBORNE THEATRE.—The Broadhead Players present "Her Love Against the World."
MANCHESTER KING'S THEATRE.—The Broadhead Players in "The Passing of Third Floor Back."
MANCHESTER QUEEN'S PARK HIPPODROME.—Johnnie Walker and Mascot, Harold Prince, 5 Chicago Girls, 4 Christies, King and Allen, Billy Matchett, Scott and Weston.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
ECCLES CROWN THEATRE.—The Broadhead Players present "The Lifeguardsman."
PRESTON ROYAL HIPPODROME.—The Six Brothers Luck present "Forbidden Fruit" Revue.
PRESTON PALACE THEATRE.—Picture entertainment.
SALFORD ROYAL HIPPODROME.—The Kenian Productions present "What'll I Do?" Revue.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Thos. F. Convery presents "The Dole Increased" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—The Eldorado 4, Pictures, Pringle and Alma.
LIVERPOOL PAVILION THEATRE.—Miss Florrie Forde presents "Here's to You" Revue.
BURY HIPPODROME.—The Broadhead Players present "A Middle-Class Family."
MORECAMBE WINTER GARDENS.—Picture entertainment.

**KENNEDY'S THEATRES.**

DUDLEY OPERA HOUSE (rehearsal, 12).—Harry Firth's "Oh, Dolly!"
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Wild West Productions present "The Hold-Up."
WEST BROMWICH THEATRE ROYAL.—"Chopsticks" Revue.

**LONDON SYNDICATE HALLS.**

(See p. 19.)

**LONDON THEATRES OF VARIETIES, LTD.**

(See p. 19.)

**MACNAGHTEN CIRCUIT.**

(Rehearsals at all halls at 12 o'clock.)
WARRINGTON.—William De Lacy's "His Lucky Wife."
BURNLEY.—O'Brien and Lady, J. W Rickaby, Benedetti Bros., The Coronas, Clevoner, Eric Godley, "Borstal Boy."
SOUTHAMPTON.—Harry Warburton's "Shavings."
CARLISLE.—L.C.T. Productions "Wangles of 1925."
BRADFORD.—P. M. Turner's "Globe Trot."
HUDDERSFIELD.—Hanaway Bros. "Posh."
HALIFAX.—Beresford and Pearce's "Snacks."
BLACKBURN.—Leonard Lawrence's "The Fake."
LEICESTER.—Company as booked.

**MOSS' EMPIRES.**

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present Julian Wylie's production, "Better Days."
FINSBURY PARK EMPIRE (rehearsal, 1).—Macdonald and Young present "Katinka." Cast includes Evelyn Drewe and W. S. Percy.
NEW CROSS EMPIRE (rehearsal, 1).—Tom Arnold presents "The Vanity Box." Cast includes Will Hay and Mona Vivian.
STRATFORD EMPIRE (rehearsal, 1).—Eight Empire Girls, Dolly Elsworthy, Frank Ginnett and Co., Jack Hylton and his Band, St. Juste and Higgins, Daisy Wood, The Doves.
VICTORIA PALACE (rehearsal, 11.30).—Harry Tate, Ella Shields, Dorothy Varick, Aileen Stanley, "Our Palace Girls," Ted Marcel, George Sylvester, Patty Loftus.
CARDIFF EMPIRE (rehearsal, 1).—Archie Pitt presents "A Week's Pleasure."
SWANSEA EMPIRE (rehearsal, 2).—Harry Day presents "Events." Cast includes Kitty Colyer and Jimmie Leslie.
NEWPORT EMPIRE (rehearsal, 1).—R.M.S. Productions present "Q In." Cast includes Mona Magnet and Stan Paskin.
NOTTINGHAM EMPIRE (rehearsal, 1).—Lou Radford, Smarte and Goode, G. H. Elliott, O'Gorman Bros., Wilson Hallett, 8 Moss Girls, Wal Langtry.
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Miss Ida Molesworth and Templer Powell present "White Cargo."
GLASGOW ALHAMBRA (rehearsal, 11).—"The Blue Bird." Cast includes Nora Johnston.
GLASGOW EMPIRE (rehearsal, 11).—"Night-Lights." Cast includes Hedges Brothers and Jacobson, Fred Malcolm, and Joe Young.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Alec Mander, St. Vincent Sisters, Hilda Glyder, Fred Barnes, Lily Morris, Rich and Galvin, Frank Benson.
BIRMINGHAM GRAND (rehearsal, 1).—Tommy Mostol presents "The Golden West." Cast includes Eddie Polo and Tommy Mostol, Ray Zack.
LIVERPOOL EMPIRE (rehearsal, 1).—Bransgrove, Murphy, and Skirmer, Ltd., present "The Maid of the East." Cast includes Fred Kitchen and Christine Roy.
LEEDS EMPIRE (rehearsal, 1).—Tom Arnold presents the Royal International Circus.
HULL PALACE (rehearsal, 1).—Westbourne Productions present "Puzzles of 1925." Cast includes Vine and Russell, The Piccadilly Band, and Bert Weston.
SHEFFIELD EMPIRE (rehearsal, 1).—Robertson's Productions present "The Dairymaids." Cast includes Barry Lupino and Jennie Gregson.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Helen Trix and Paul Murray present "Tricks." Cast includes the Trix Sisters, Reginald Sharland, Bobby Howes, Bert Coote.
EDINBURGH EMPIRE (rehearsal, 12).—Harry Norris presents "Larks." Cast includes G. S. Melvin, Maudie Francis, and Jack Boot.
NEWCASTLE EMPIRE (rehearsal, 1).—Julian Wylie presents George Bass and Co. in "Mr. Tickle, M.P."
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Wheeler and Mason present "Gadgets."
SUNDERLAND EMPIRE (rehearsal, 1).—Daly's Theatre Co. in "The Lady of the Rose."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Pranks."
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Love Match."
GATESHEAD EMPIRE (rehearsal, 1).—"The Balkan Princess."
PRESTON EMPIRE (rehearsal, 11).—"The Co-Optimists."
SALFORD PALACE THEATRE (rehearsal, 1).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.
HANLEY GRAND THEATRE (rehearsal, 1.30).—T. Elder Hearn presents "Scandals of 1925."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Charles Gulliver presents Albert De Courville's production, "The Whirl of the World." Cast includes Charles Austin and Nervo and Knox.

**STOLL TOUR.**

(See p. 19.)

**VARIETY THEATRES CONTROLLING CO., LTD.**

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"There You Are, Then."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Ideas."
BRIGHTON HIPPODROME (rehearsal, 12).—"P's and Q's."
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Records."
BIRMINGHAM HIPPODROME (rehearsal, 12).—"The Pepper Box."
SOUTHEND HIPPODROME (rehearsal, 12).—"Wonders."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Nelly Dean."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"'Ullo."
LEEDS HIPPODROME (rehearsal, 12).—The Great Carmo.
SHEFFIELD HIPPODROME (rehearsal, 12).—"Cabaret Calling."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Our Liz."

**NORTHERN THEATRES CO., LTD.**

BLACKBURN THEATRE ROYAL.—"Tiger Cats."
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ROCHDALE THEATRE ROYAL.—"The Coastguard's Daughter."
BURY THEATRE ROYAL.—"The Jog Trot."
DEWSBURY THEATRE ROYAL.—"The Under-Dog."
HUDDERSFIELD HIPPODROME.—Reynolds and Brennan's "Mixtures" Revue.
HALIFAX GRAND THEATRE.—Ventom Swift's "Alive in 1925."
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.

**MISCELLANEOUS.**

CAMDEN TOWN BEDFORD.—"Casey's Court."
READING PALACE THEATRE.—"Flirts and Skirts."
GLASGOW PAVILION.—Playgoers' Syndicate, Ltd., present "Scotch and Polly."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Are You Working?" Revue.
PENGE EMPIRE (rehearsal, 12).—Ernie Lotinga and Co. in "Khaki."
CHESTER ROYALTY THEATRE (rehearsal, 12).—Harry Kenyon presents Bruce Green, Edgar Beynon, Melville and Gordon, Launcelot Quinn, Arthur James and Partner, O'Shea Girls and Terry, Darty and Partner.
POPLAR QUEEN'S (rehearsal, 4).—Pimple in "Lucky 13" Revue.
EDMONTON EMPIRE (rehearsal, 12).—"Don't Go Away."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Tom Seamore, McNally and Ashton.
AYR PAVILION THEATRE (rehearsal, 1).—"Situations."
SHOREDITCH "LONDON."—The Medatsu Troupe, Frederic Culpitt, York and Wery, Archie Graham and Watty, Horace and Page, Willie Gardner, Victor Gould and May Stevens, Dudley Dale, Massona and Boy Ronald.
EXETER HIPPODROME.—Jock McKay, Clown De Cars and Miniature Circus, Gladys Wynne, Allan and Gordon, Jim Nolan, 8 Welsh Miners.
BLOOMSBURY CINEMA.—Miss Nan Saunders.
ST. JAMES CINEMA.—Miss Elinor Power and Sunshine.
NORTHAMPTON NEW (rehearsal, 12).—"Brevities."
NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"The Beauty Prize."
MIDDLESBROUGH EMPIRE (rehearsal, 12).—Winstan Gordon's Star Varieties:—Robb Wilton, "Beauty," Hal Joy, Godfrey and Dora, Henry D. Adams, The Orpheus Trio, The Decunas.
WALHAM GREEN GRANVILLE (rehearsal, 12).—"Marguerite" Revue.
ASTON HIPPODROME (rehearsal, 12).—Royal Italian Circus.
COVENTRY HIPPODROME (rehearsal, 1).—"Hop Scotch."
KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. Dee Cee Tours present "In the Next Room."
ALDERSHOT HIPPODROME (rehearsal, 1).—Messrs. Albert de Courville Enterprises, Ltd., present "Love and Kisses."
BATH PALACE.—"Three Bags Full."
GT. YARMOUTH HIPPODROME.—"Stepping Stones."
KEIGHLEY HIPPODROME (rehearsal, 12).—"Derby Day," a Sporting Romance.


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## CANNOCK AMATEUR OPERATIC SOCIETY.

The above society presented "The King of Sherwood," at the Hippodrome, Cannock, on April 20, and continued throughout the week. The proceeds are being devoted to the local nursing association. The comic opera was performed two years ago by the society, under the guidance of Mr. Percy Selwyn Osmond as producer and Mr. George Milton Whitehouse as conductor. Great credit is due to these two hard-working enthusiasts for the result attained. Mr. Percy Boot again undertook the rôle of Robin Hood with success, and others to repeat former performances with credit were Mr. Frank Yates, as King Richard; Mr. Eric Skidmore, as the Abbott; Mr. Clarence Croxall, as the sheriff; Mr. Herbert Homeshaw, as Friar Tuck; Miss Maud Jones, as Dame Scarlett; and Miss Winnie Morris, as Edith. New comers were Miss Edith Whitehouse, who sang sweetly as Maid Marion; Mr. Cyril Jones, as Little John; Mr. Fred Spooner, as Much; and Mr. Ray Craddock, as Will Scarlett.

## THE ADAIR WOUNDED FUND.

The 111th entertainment given by the Adair Wounded Fund, at Wigmore Hall last Sunday, was in no way behind its predecessors; in fact, it was one great encore from beginning to end. Guiseppe Cici, the tenor, received three encores, his last contribution, in Italian, of "Three Lovely Black Eyes" bringing down the house. Gioconda Papacini's beautiful soprano voice was at its best, and Babs Waldron made a hit with her "Jewel Song from 'Faust' as it should not be performed." Fred Milner, friend of the fund from the beginning, was very funny, as were also Kit Keen, Elsie and Doris Waters—encored three times,—and Laura Leycester and Wyn Weaver in a duologue showing the difficulties of collaboration in writing a play. Marcia Bourn and Lena Copping, entertainers, gave an exceedingly good turn, as did also Agnes Ellis Powell. Miss Margaret S. Wilton, who was hostess of the concert and donor of the gifts, sang two songs, and Lady Eleanor Murphy distributed the gifts. Mr. Richard Tonking was the accompanist, and Mr. Basil L. Leakey a popular M.C.

Mrs. Annie Long defrayed the cost of the tea and provided the cigarettes, and the men drove off to tea with waving hats and merry faces. The Felix Dance Band supplied the music.

## "H.M.S. PINAFORE."

The Old Oak Choral Society presented Gilbert and Sullivan's comic opera, "H.M.S. Pinafore," on Friday, April 17, at the St. Dunstans Hall, East Acton. There was a large and enthusiastic audience, who followed the piece and players with great interest. The part of Josephine was taken by Marion Blades, a charming and vivacious little lady with a voice of beautiful quality. Miss Nancy Pitchforth as Little Buttercup was brimful with quaint humour, and quite deserved her cordial reception. The part of Hebe was well played by Miss J. Jordan. Of the men's parts, Ralph Rackstraw is one that stands out prominently. This was taken by Mr. F. J. Cooper, a young tenor with a fine voice and a good personality. He acted and sung the young hero-sailor to the life. Mr. Alex Adams as Dick Deadeye, the morose mariner, with his fine forceful acting and good baritone voice, was deserving of every praise. Mr. Lindlaw, a good tenor, sung and acted well in the part of Captain Corcoran. As a First Lord of the Admiralty (Sir Joseph Porter) Mr. W. G. Cload was quite a study of character. Bill Bobstay, the bos'un, was played by Mr. W. G. Cooper; his acting gave quite a fillip to the piece. The chorus was remarkable for the rendering of the various numbers throughout the piece. They all have excellent voices, and showed evidence of the good training they have had under their musical director, Mr. Arnold Jones, M.A. Mr. George Bruce, F.R.C.O., officiated at the piano all the evidence of the good training they have was under the baton of Mr. Arnold Jones. The production was in the capable hands of Mr. M. Wynter Robinson, and dressed by C. H. Fox.


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# SONGS AND SINGERS.

**B. Feldman & Co.**

Fred Roper, who, with Bart Brady, is presenting the famous Piccadilly Follies, reports the big success achieved with several of the firm's leading numbers. He makes special mention of "Mississippi Moonlight," "I've Got a Feeling for Ophelia," "One Million Times a Day," "You Can't Make Love While Dancing," "Bingo Farm," "Let it Rain," "In the Land of Tummijolibad," and "Savannah." Last week the popular Follies scored a distinct hit at the Winter Gardens, Margate, and are this week delighting audiences at the Theatre Royal, Bognor.

Concert-party managers on the look-out for first-class comedy hits are recommended to secure "Won't Go," "Bingo Farm," "In the Land of Tummijolibad," "Fun on the Farm," "Whiter than Snow," and "I've Got a Feeling for Ophelia." These numbers are composed of the trickiest lyrics and catchiest choruses imaginable. They will be great favourites at the seaside.

Genie Glenn, the versatile soprano soubrette, tells us that she is still scoring heavily with "Not Here, Not There," and "From One Till Two," which she is featuring in the popular revue, "Drawing the Dole." Miss Glenn is an up-to-date artiste who always uses the best material—which, of course, is Feldman's.

"After the Storm" continues to literally storm the country. This wonderfully descriptive number should be included in the repertoire of every concert party this season. Apart from its inspiring words and beautiful melody, it has the distinction of being "different."

The Road Shows Syndicate has just launched a new Western musical revue, with the attractive title of "California." Georgina Fischer, who is one of the leading lights in the production, makes delightful features of "June Brought the Roses" and "All my Dreams are of You," and the Royal Naval Quartette have a trio of winners in "After the Storm," "Jealous," and "Mississippi Moonlight." "Let Me be the First to Kiss You Good-Morning" is an attractive duet feature, and that great favourite, "California, Here I Come," effectively opens and closes the altogether brilliant show.

A strong array of Feldman ballads confront concert-party performers. Chief among these are "One Million Times a Day," "June Brought the Roses," "All My Dreams Are of You," and "You're in Love with Ev'ryone." These numbers are strikingly beautiful.

Nora Doone, the talented comedienne and dancer, recently produced the new Feldman comedy winner, "Won't Go." The popular artiste reports that she has everybody singing the chorus of this great successor to "Turned Up."

"Ev'rybody Loves My Baby" and "I Know Someone Loves Me," the two big winners created by Aileen Stanley on her variety debut at Holborn Empire, are sure to find favour with concert-party performers this season. There is an irresistible swing about these two leading song-hits, and they are forging ahead with amazing rapidity.

Daisy Wood, following on her Manchester pantomime success with a strong array of Feldman winners, has now selected a new repertoire from the House of Hits, and is rehearsing these for early production. Miss Wood has a wonderful knack of spotting the real song-hits.

If it were put to a vote, we feel sure that "Jealous" would be included in the four most popular numbers of the year. This ear-haunting number, featured by Dorothy Ward, Albert Whelan, and other stars, is the type of number that the holiday-maker just loves to sing and whistle. Wise concert-party managers will secure it at once.

The popular Criterion Singers recently scored an outstanding hit at East Ham Palais de Danse, where they featured these three leading Feldman winners, "After the Storm," "Jealous," and "Where's My Sweetie Hiding." Victor Vorzanger and his well-known band also contributed a number of Feldman hits, to the keen delight of the Palais patrons.

Billy and Doris Harley, who are appearing with enormous success in Jack Gallagher's "Wake Up" revue, figure prominently in a special scene introducing their great Feldman winner, "Moon of Waikiki." A clever bevy of girls lend added effect with ukuleles, and the result is an artistic triumph.

**Lawrence Wright Music Co.**

New Publications (2s.): "Sweet Southern Love," "Pearl of Hawaii," "Little Pal, Where Are You To-night."

Miss Ella Shields produced a new Horatio Nicholls' production number, "The Toy Drum Major," at the Palace, Blackpool, last week, which proved an instantaneous success. Miss Shields is at the Victoria Palace this week, where, in addition to the above number, she is adding tremendously to her wonderful popularity with "Why Did You Creep Into My Heart?"

Bert Abbott, musical director of the "All Vim" revue, writes from the Theatre Royal, Oldham, of the wonderful success Constance Risdon is making with "Shangai," which proves the outstanding success of the show.

Ada Durham, who is leading lady in "Surprises" revue, says our new number, "Tennessee," is one of the strongest she has ever handled.

Renee Mowbray, with "Stepping Stones" revue, at the Hippodrome, Norwich, this week, gets right away with "Tennessee," also "San Francisco."

The Hawaiian Quartette are playing at the Rialto Cinema, Coventry Street, during the next two weeks, and will feature their big success, "Honolulu Blues."

"Brevities of 1925" will be producing at Northampton next week and will contain a number of "Wright" hits. Marjorie Fulton is most enthusiastic about her numbers, "Big Boy" and "Tennessee."

Jack Hylton's Band, at the Empire, New Cross, are, if possible, making an even bigger success than ever with Horatio Nicholls' new fox-trot song, "Shanghai," produced with beautiful lighting and scenic effects. "Eat More Fruit" and "Oh, How I Love My Darling!" are pronounced favourites.

G. H. Elliot, at the Coliseum, gives a most wonderful rendering of "Listen In, Virginia," a new wireless song, which is applauded with great enthusiasm.

St. Juste and Higgins, at the Empire, Ardwick, this week are featuring "A N'egg, Some N'ham, and a N'onion" with great success. This song was one of the outstanding hits during the Blackpool Easter season.

At the Metropolitan Theatre this week, Alf. Jepson is doing tremendously with "Why Did You Creep Into My Heart?" which he is featuring in Harry Slingsby's revue, "Peeps into 1925."

G. W. Salter, musical director, New Cross Empire, puts over the popular fox-trot, "Oh How I Love My Darling!" as an overture, and is well rewarded for his novel rendering of same by the applause he receives. "Everything You Do" is featured during the interval, and proves a big success.

There is little doubt why "Attaboy Revue" is such a success, as it contains excellent artistes, who have undoubtedly got their numbers from the "Wright" house. Herbert Lee has two winners for himself in "San Francisco" and "Girl Shy," and holds the audience whilst rendering same. Miss Marie Fane, in the same company, uses her fine voice to good advantage in "The End of the Road." Another number in the show is the ever-popular "Sahara," which is used as a dance.

**Worton David, Ltd.**

Archie Alexander and his London Columbia Band continue to make a feature of many numbers from the firm's catalogue. "The Old Top Hat That Father Wore" was an immediate hit, Mr. Alexander informs us, and "Why Did You Call Me Wonderful One?" continues to be in constant demand by patrons of the Wimbledon Palais de Danse. We have received a letter from Bond Rowell in which he says he is making the hit of his career with an all-Worton-David repertoire, viz.: "The Old Top Hat That Father Wore," "Mary O'Brien" (The Irish Hawaiian), and "I Can't Help Loving That Girl." "Sleepy Zuyder Zee" is a big success in the hands of Alfredo and his Band at the Alhambra this week, whilst the same number is being rendered nightly by the Surprise Quartette at the Palace Theatre, Blackburn. Last Monday Miss Helena Millais broadcast the popular fox-trot number, "Cross Words" ("I Love You"), from 2LO, in her usual polished manner, and is working this number at all her radio concerts. Miss Ella Shields, at the Victoria Palace, makes a big feature of "Why Did You Call Me Wonderful One?" the number fitting her like the proverbial glove. "I Can't Help Loving That Girl" was an immediate success, so the Childs Brothers inform us, when introduced by them into "Pages" revue at the Hippodrome, Newcastle. At the Palais de Danse, East Ham, Victor Vorzanger and his Band make a regular feature of several numbers from the firm's catalogue, these being received enthusiastically, especially "The Old Top Hat That Father Wore." All Bands who have not yet got this number should write for same; backed with "Mary O'Brien" (The Irish Hawaiian), price 1s. 6d. the double set. Musical Directors should also write for particulars of our Orchestral Subscription Club. "Hanky Panky" Co. have introduced "Oh, Auntie" (I'm Pleased I'm Twenty-one) with great success, the rendering of this number being in the able hands of Miss Judy de Croot; whilst "Rattles" revue are making a big feature of "Sleepy Zuyder Zee." Hal Miller (of Miller and Phlora) writes to say: "Thanks for fixing me with this winner." The number referred to is the new fox-trot, "Up the Little Winding Hill" (To Maryville). This will be a big concert-party feature, and all concert parties who have not yet received this should write for same, and also for the summer certainties. All concert-party producers and managers may also hear of something to their advantage if they will let us know which of our numbers they are featuring. Horace Wyatt, the popular vocalist of Uncle Tom's Cabin, Blackpool, says that the firm's ballads are exceptionally strong this year, and he is still featuring "Forgive and Forget" with great success. Jack Barber, at the Dreamland, Margate, is doing big with "Oh, Auntie"; whilst Miss Ethel Leslie continues to feature "Cross Words," "I Can't Help Loving That Girl," and "Sorry! Oh, It's Quaite All Right!" At the People's Palace, Mile End-road, Sid Davis and his popular solo orchestra make a regular feature of all the firm's numbers, these being in constant demand by the patrons of this popular house.

**Lareine and Co., Ltd.**

Concert-party producers will be featuring many "Lareine" numbers this season. The outstanding comedy hit to follow the big winner, "Ogo-Pogo," is Joe Gilbert's "Gee Gee—Put Your Tongue Out!" Every concert-party comedian or comedienne will be featuring this sure hit.

"Ogo-Pogo" is still going strong and has surely proved the biggest success of the winter season; it is now first favourite in America, where it is being handled by the Sam Fox Co.

From amongst the hundreds of letters we receive from musical directors we quote one from Mr. Arthur Fotrella, of the New Dixieland Orchestra, playing at Marine Gardens, Edinburgh. Mr. Fotrella says that his band is having an enormous success with "Ev'ry Little While," "Ogo-Pogo," "Chinee," etc. He adds that "Lareine" numbers are "always welcome."

Jack Hylton and his band feature "Heartbroken," and this number looks like becoming a great success both with the bands and vocalists.

Arthur Sydney and Cliff Wormack are having great success at the Empire, Rochdale, with "Gee, Gee—Put Your Tongue Out" and "Drink More Beer."

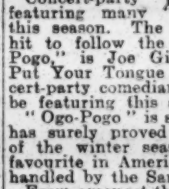
Walter Williams' beautiful production, "P's and Q's," is breaking all records on tour. All the music is published by the firm, including the two numbers, "I Travel the Road" and "Tell All the World." The latter will soon be on everyone's lips.

The lyrics of "P's and Q's" are by Donovan Parsons, and the music by Pat Thayer. These very versatile writers have surpassed themselves in this new production.

A comedy number that will be featured widely this summer by concert parties is "Drink More Beer!" Bert Elmore, at all his engagements, makes a special feature of "Drink More Beer!" and, as Bert himself says, his audiences usually develop such a thirst that he has to add special verses to meet the demand for "More Beer."

Artistes are warmly invited to call at 11, Newman-street, W., and try over the firm's latest numbers, or send 1s. 6d. (with professional card) for full selection.

(*Continued on page* 19.)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NORMAN LONG

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GILBERT COLLINGWOOD

**I'M BEING VAMPED**
CHARLES HAYES & T. C. STHRNDALE BENNETT

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# BANDS AND BANDSMEN.

## HERE, THERE, AND EVERYWHERE WITH THE MELODY MERCHANTS.

**By HARMONIAC.**

The near approach of the summer season is evidenced by the marked activity that has been apparent just lately in the vicinity of Charing Cross Road. All the publishers are busy exploiting numbers with a summery (spelt with an "e," please, Mr. Printer) touch, and the prospect of Concert Party successes means hustle in the hives of harmony. C. P. managers will find no dearth of good material. Every month—nay, almost every week—of the anticipated summer season has a number dedicated to it, and artists will be able to follow the calendar with as much ease as they "Follow the Swallow."

### "Better Days" and Better Lays.

The famous Savoy Orpheans, who are now a great acquisition to "Better Days" at the London Hippodrome, are making a special feature of "Haunting Melody," that really irresistible number for which Francis, Day and Hunter are responsible. The same number is being made prominent by the Savoy Bands at the Savoy Hotel during their broadcasting period. These bands, with their wonderful popularity, are experienced selectors, and that is the best testimony to the merit of the items they choose.

### Alfredo Going Strong.

The "O" after Alfredo's name may, or may not, indicate what he owes to his numbers, but he and his famous band are scoring nightly triumphs with "Somebody's Wrong," "All Alone," "Follow the Swallow," and "Driftwood," all from the Francis, Day and Hunter House. To this list Fred Saker, the well-known musical director and Jazz Band leader, adds "June Night" which, he declares, secures for his band the most vociferous welcome. At the Olympia, Shoreditch, last week, Fred Saker and His Band were the hit of the evening with these hits.

### Are You a Mason Follower?

Another Francis and Day devotee is Billy Mason, the well-known pianist and musical director of the Plaza Palais de Danse. His verdict is that the most popular broadcast items, as well as those most appreciated by dancers at the Plaza, were "All Alone," "Follow the Swallow," "Driftwood," "Haunting Melody," "Moonlight Memories," and "By the Lake."

### Raitz the Rage.

When Sam Raitz and his band recently appeared at the Kilburn Empire, they received a wonderful ovation. Out of seven numbers, five—"Me and the Boy Friend," "My Best Girl," "Doodle Doo Doo," "Doo Wacka Doo" and "All Alone"—were Francis, Day and Hunter's.

### Early Morning Birds Catch the Tunes.

The 1.30 a.m. Folies, at the Cabaret Club, under the direction of H. Bernard, are getting their patrons staying with "My Best Girl," and "Me and the Boy Friend," and on the same programme Minott and Mercer (the two "streaks of lightnin'") are tripping the light fantastic to "I'm Just Wild About Dancing," and "Driftwood."

### Famous Song as Film Theme.

The film "Monsieur Beaucaire," which is enjoying so much popularity, has for its love theme a beautiful song entitled "Red, Red Rose." The publishers (Francis, Day and Hunter) state that up to the present 75,000 copies have been sold.

### Birmingham Leads.

J. W. Birmingham's "The Big Twelve" are now working important music hall dates with outstanding success. "In Shadowland" waltz and "After the Storm" fox-trot, each Feldman numbers, are featured with great success.

### Keeping the Cinema Ball Rolling.

The Cinema Ball held recently at the Hotel Cecil, London, found Corelli Windeatt's famous band, which provided the music, in its usual excellent form. Once more we had conclusive proof of his discretion in the matter of selecting music and musicians. His well-balanced combination was at its best in Feldman numbers, of which the following may be specially mentioned: "Jealous," fox-trot, "In a Little Rendezvous" fox-trot, "In Shadowland" waltz, "Savannah" fox-trot, "The Sea-Hawk," fox-trot, "Where's My Sweetie Hiding?" fox-trot.

### A Good Market Bunch.

Jack Howard's Olympia Band, now at Covent Garden, is proving a most attractive feature of this new dancing rendezvous, which is drawing huge crowds each evening. Mr. Howard's dance programmes are conspicuous for their Feldman numbers, of which "Where's My Sweetie Hiding?" "In a Little Rendezvous," "Jealous," "In Shadowland," "After the Storm," and "Let Me be the First to Kiss You Good-Morning" are first favourites. All these numbers are arranged as fox-trots, with the exception of "In Shadowland," which is one of the outstanding waltzes of the year.

### The Hits of Hylton.

Jack Hylton's Band, directed by a master mind in the person of J. H. himself, is always providing new and delightful surprises. Their "Water Melon" arrangement was excellent and now they are on a decidedly effective arrangement of "After the Storm," which is "carrying the crowd" everywhere. "I've Got a Feeling for Ophelia" is another big Hylton hit and a Feldman winner.

### Orpheans' New Feldman Numbers.

The third concert of syncopated music given at Queen's Hall by the famous Savoy Orpheans' and Havana Bands, presented by Mr. W. de Mornys and conducted by Mr. Debroy Somers and Mr. Ramon Newton respectively, thrilled the huge audience. That old Feldman favourite, "Say It While Dancing," was described as "the most successful dance composition of the last few years," and was encored and played twice. The new numbers were represented by "Mee Neenyah" and "Stars and Stripes Medley," composed by Mr. Somers. "In a Little Rendezvous," "The Sheik," and "You Oughta See My Baby" also figured in the interesting programme.

### A Bouquet for "Sweetie."

An authoritative West Country journal says of one of Feldman's numbers: "For sheer power to set one's feet moving and body swaying, for issuing through its lilting, catchy, motion-compelling music an invitation to dance—"Where's My Sweetie Hiding?" must, perhaps, be assigned chief place. In this, Jack Little and Dick Finch have trapped a fine tune and exploited it to great purpose. Many bands in the ballroom must be playing this captivating little composition, which comprises the grandeur of a march, the irresponsible gaiety of a fox-trot and the subdued, dreamy and more dignified measure of a waltz." And what more need one say?

### A Useful Catalogue.

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### Successful Ladies Band.

Miss Jessie Filer's "Astoria" Ladies Band, which has been playing for the smartest dances in London and on the Continent, is an excellent combination. Miss Jessie Filer, its leader, is one of the best banjoists of the day and an excellent saxophonist.

### Some Kay Numbers.

Katie Kay, who made a great hit in pantomime with "Sure As You're Born," is now in Fred Karno's new revue "Miss 1925." She is winning laurels all along the line with three good eggs from the "Wright" basket, including "San Francisco," "Toy Drum Major," and "I Don't Want to Get Married."

### Layton and Johnstone's New Song.

Layton and Johnstone's successful new song, "Don't Put the Blame on Me," which of late has been winning golden opinions, is destined to be among the hits of Messrs. Francis and Day. Another excellent song of the house is "In Carolina (With My Caroline)," sung by George H. Elliott.

### "Apple Sauce" Well Relished.

Kirkby and Hudson are pleased with the success of their new production, "Apple Sauce." Newspaper criticisms of this show are lavish in their praise of every member of the company, and their rendition of such well-known successes as "Shanghai," "San Francisco," "Waikiki," "I'll Take Her Back," "Oh, How I Love My Darling," "They Love It," "The Best Looking Girls," "Mandalay" and "Havana." "Wright" songs, sung by the right people in the right show.

### "Forward, The Buffs!"

The Buffalo Orchestra, under the direction of Shankman and Quitt, at the Palais de Danse, Birmingham, are making a feature of Lawrence Wright publications, including the big fox-trot number, "Shanghai," also "Oh, How I Love My Darling," "Sahara," "The End of the Road," "I'll Take Her Back," "Too Tired" and so forth. Each one of these numbers receives unstinted applause from the crowded ballroom nightly.

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# ROUND THE DANCE HALLS.

## WHAT IS BEING PLAYED, AND WHERE.

### Cricklewood Dance Hall.

If there was a University of Dancing its centre would most certainly be found at Cricklewood. The great majority of the finalists in the recent great "Star" dancing championship "graduated" from this hall. Here we find everything for which our up-to-date dancer looks: splendid floor, charming surroundings, excellent music. The latter is provided by two bands too well known to need compliments. They are Alf. Waddling's Dance Orchestra and L. S. de Rosa's London Serenaders, and they provide right-up-to-the-minute selections. Mention may be made of "A New Kind of Man," "Shanghai," "Follow the Swallow," "Jealous," "Copenhagen," "Where's My Sweetie Hiding?" fox-trots; "All Alone," "Eastern Love," "In Shadowland," "Loving Lullaby" waltzes. The last-named is a big favourite here, and Mr. de Rosa puts some fine saxophone solo work into it.

### Wimbledon Palais de Danse.

One steps straight out of the street into fairyland when one enters here. The lighting effects are wonderful, and the wizard who controls them is said to have no less than 3,500 lamps with which to secure them. Two fine bands are established here. These played for the great "Star" £1,000 dancing championship finals held here recently, so that one gets what one expects: style, rhythm, time-in terms of perfection. The bands are Roy Cohen's Gainsboro' Orchestra and Archie Alexander's New Columbians Orchestra. Mr. Alexander says that he is constantly asked for "Loving Lullaby," a waltz to which all London seems to be dancing just now. Waltzes seem increasingly popular here, others much liked being "Eastern Love," "All Alone," "Close in My Arms," and "I Love the Moon." The fox-trots include "Show Me the Way to Go Home," "Doo Wacka Doo," "Oh! How I Love My Darling," "Shanghai," "Hum a Little Tune," "Jealous," "Titina," and "Copenhagen." The various medleys are also much to the liking of patrons of this hall.

### Brixton Palais de Danse.

Dancing at Brixton finds itself in strong competition with almost every other form of indoor recreation. Within a stone's throw of this hall are to be found a theatre, a music-hall, three large cinemas, a billiard-hall, and a skating-rink, to say nothing of various smaller establishments. Yet, in spite of it all, dancing more than holds its own. Here we have the friendly atmosphere—everybody seems to know everybody else. Blackburn's Dance Band, a very fine combination, provides the music here. Their selection of up-to-date popular numbers includes "A New Kind of Man," "Follow the Swallow," "Shanghai," "Titina," "Jealous," "After the Storm," "Show Me the Way to Go Home." The most popular waltzes are "Eastern Love," "All Alone," "I Love the Moon," and "Loving Lullaby." The mastership of ceremonies is in the expert hands of Mr. H. Davies, whose methods are in no small way responsible for the friendly atmosphere prevailing here.

### OPERA SEASON OPENS WITH "ROSENKAVALIER."

The Grand Opera Season at Covent Garden will open on Monday, May 18, with "Der Rosenkavalier," which was one of the outstanding successes of last year. A brilliant cast includes Lotte Lehmann as the Princess, Elizabeth Schumann as Sophie, Delia Reinhardt as Octavian, and Richard Mayr appears in his old part of Baron Ochs. Bruno Walter will be the conductor.

The Westcliff Operatic Dramatic Society are producing "The King of Cadonia" at the New Palace Theatre, for one week commencing April 20, under the direction of Sydney Ewart.

The Stage Club will produce "Secrets" at the Scala Theatre on Tuesday, April 28, under the direction of Sydney Ewart.

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# FROM THE PROVINCES.

(Continued from page 7.)

At the HALIFAX Theatre Royal "Tiger Cats" is being performed by Ida Stratham and Company, including Frederick Rose, Arthur Aubrey, Stephen Ewart, Gerald Lee, Mary Douglas, Madge Burbage, and Freda Clark. "The Stunts of 1925" is the revue presented at the Grand by George Perry, who occupies a leading part in a good cast. At the Palace the musical farce, "His Lucky Wife," is being played by William de Lacy's company. Mr. de Lacy and Miss Amy Osborne ably undertake the principal parts.

At the Opera House, KIDDERMINSTER, Lionel Bute is presenting "Bluebeard's Eighth Wife." The chief part is in the capable hands of Atholl Flemming, and he is deserving of much praise. Lenton Murray, who plays the part of Count Hubert, is very clever, and is well fitted for the rôle. Eileen Cuka is pleasing, and acts with much charm as Monna. The remainder of the excellent cast, who also deserve praise, are Arthur R. Webb (the Marquis), Fitzalen Parker (the secretary), Cyril Rawden (Matard), Patricia Harding (Miss George), and Margaret Skewis (Lucienne).

At the KEIGHLEY Hippodrome, P. M. Turner presents the revue, "Follow the Money." Although comedy is the keynote, the vocal element is prominent. Mr. Gilbert Payne is the chief comedian, whose jokes are typical of the Shire of Broad Acres. The scenery and dresses are on an elaborate scale and the colour and lighting effects are striking.

Robert Courtneidge presents Henry Baynton and his Shakespearean Co., including Florence Glossop-Harris, at the LEICESTER Royal Opera House, in "A Midsummer Night's Dream," "Julius Caesar," "Romeo and Juliet," "King Henry the Eighth," "The Bells," "Waterloo," "As You Like It," and "The Taming of the Shrew." The Theatre Royal attraction is a return visit of Frank H. Fortescue's Repertory Co. in "A Respectable Married Woman" and "The Mysterious Mrs. Drew," the principal parts being in the capable hands of Albert Grenville and Laurie Adair, with good support from J. B. Howard, P. Barnett, F. G. Ingleby, Evie Conway, Jessie Jones, Nora Bedford, while Charlie Parker creates plenty of amusement in the comedy parts. An excellent bill at the Palace includes Bransby Williams, in character sketches entitled "Bransby Snaps"; the Two Bobs, Lily Long, Paddy Saunders, the Spyras, Eddie Morris, and Elsa. At the Pavilion, J. Cummings presents "Peg Tops," in eight scenes. Arty Ash (assisted by Leo Brooker and Bert Brooke) provide the comedy, while Dorothy Derry, Doris Daynes, Ida Lyndon, Bernard Granville, Billee Conway, and the 8 Peg Top Girls, do well. "The Telephone Girl" film is screened on the Bioscope.

At the Hippodrome, MARGATE, the attraction this week presented by Harold V. Neilson is the comedy, "Educating a Husband," with a strong cast, including Muriel Martin Harvey, Lottie Venne, Garry Marsh, etc.

At the Palace, NEATH, Larry Kemble, assisted by Miss Georgie Morton, in little eccentricities, is the variety part of the programme, supplemented by pictures. At the Gnoll Hall the varieties are Cellini and Lady in musical miniatures Art and Romance, and Tom Bracewell, the unique eccentric, and his wonderful Dolly.

The visit of "Plus Fours," a St. James' Productions, Ltd., company, to the Theatre Royal, NORWICH, was specially distinguished by a delightful performance of Miss Renee Bevan in the part of Josephine Nuthall. Mr. Arthur Wightley's Mark Maturin was also a good piece of work, and mention should be made of good acting by Mr. Edward Cowish, Miss Molly Carter, and Miss Ethel Van Enaagh in smaller parts. At the invitation of Mr. and Mrs. Fitt, the officers and crew of R 33 attended a performance of "10 to 1 on" at the Hippodrome, a sporting revue in which Jimmy James does some excellent comedy work. Tony Wood, Billy Shaw, Ken Wood, Jack Regal, Ray Wilton, Stella Dene, Rene Ray, etc., are also in the cast. The Ruby Sisters, Arthur Estill, and Gwen Fontaine are at the Regent.

Harry Day's "Events," presented at the New, NORTHAMPTON, provides a capital entertainment, with its spectacular scenery and burlesques. Devised and staged by Charles Henry, it has an abundant wealth of humour. Kitty Colyer sings and dances pleasingly and her number, "I'm Typing the Title," with many others, is well received. In the many laughable sketches Jimmy Leslie proves a real comedian, and is highly amusing. The Royal Porth Octet render some charming harmony. The cast includes Joseph Victor, Walter Newman, Budd and Hartley, Robert Layton, May Marshall, Florence Williams, Bobbie Denton, Clarence Hart, and the capital chorus. The musical director is Norman Clay. "Shavings," Harry Warburton's revue, makes its appearance at the Opera House, and prominent amongst the cast are Joe Lewis (who is also general manager) and Gracie Hartington, who with plenty of fun keep things alive. Supporting them are Bob Barlow, Freda Francis, Harry Searle, Jack Ford, and the Sylvano Girls.

At the New Theatre, OXFORD, crowded houses gave a most enthusiastic welcome on Monday to the revue, "Yoicks," presented twice nightly here by the David Horne Productions, Ltd. Marriott Edgar and Wilfred Watson are responsible for much of the fun created, the former scoring a rousing encore with his song, "One Little One More." Kenneth Ware adds to the success with a good voice. In a short sketch, "The Life and Soul of the Party," Wilfred Watson proves himself a clever artist with his nimbleness and versatility. An effective dance is contributed by Marie Dunlop in "Morceau de Ballet." Renée Mayer, with her graceful dancing and acting, wins great admiration for her sympathetic rendering of her song, "You'll Never Know." J. W. Jackson's Royal English Dancers are a considerable asset to the show, all their dances being very crisp and rhythmic. The antics of a pantomime horse are worthy of all praise.

"Going Up" is at the Grand, OLDHAM, and proves most delightful. The company is a capital one and does full justice to the various characters. R. Barrett-Lennard acts cleverly and causes hearty laughter. Ivy Close is delightful in her singing and acting. Gladys French is very good and, along with Jack Key, dances well. Others who do good work are Violet Rousseau, Stanley Brown, Tony de Tungo, Claudia Guillot, C. Buffey Cole, and Arthur Stanley. At the Palace Jack Taylor presents "Wild Oats Encore," a revue full of pretty scenes and wonderful novelties. A good company includes Lily Irene and Ivy Wright, who sing very well, as does Henry Weste; Gaby Revette and her artist's models. Good comedy is provided by Billy Rowlands and Jack Hodges, and Frank and Albert are also very funny. The dances by Maeder and Marise are good, and the Wonder Girls do well. At the Royal "All Vim" is a pleasing show, with a good array of talent, including Doris Driscot, Constance Risdon, Fred Payne and Cecil Barnard, Phil Kauffhan, The Willows, the "All Vim" Syncopated Band, and a good chorus. "Our Mary Ellen" is at the Colosseum, with a company which includes Annie Rooney, Ernestine Foy, Doris Knight, Benda White, L. Wedburn, Misses Meredith and Harrop, Randolph Westwood, Bob Smith, J. Brennan, Jack Cosgrove, Tom Taylor, Fred Morrisy, The Brodiskis, and The New York Eight Girls.

Miss Phyllis Neilson-Terry is appearing at the PRESTON Empire, supported by a powerful company. "Bella Donna" is a favourite here, and Miss Terry's portraiture of the heartless and tragic woman has been received with great applause each night. On Monday evening she was called before the curtain, and expressed her warm appreciation of the welcome accorded to her. As usual, Miss Terry brought her great gifts to bear upon the character and displayed all that power of vision and imagination for which she is so deservedly famous. The play is beautifully staged. Frank E. Petley makes a clever Isaacson, and the other members of the company all do well. At the Hippodrome "Stop Flirting" occupies the boards. It is an up-to-date musical comedy, full of funny situations, and intermingled with sparkling musical interludes. The humour permeates the whole comedy. The principals include Ida Walton, Joan Bryant, Ena Evans, Clifford Cobbs, Edward Dignon, Gerald Seymour, and Arthur J. Mayne. "One of the best comedies on the road" is the verdict of the average habitue.

At the Theatre Royal, PORTSMOUTH, is Eden Phillpott's comedy, "The Farmer's Wife." The strong cast includes Miss Juanita Charlton, Mr. Clifton Alderson, with a full London company. At the King's, "The Under Dog" is being played, the cast including Fred Groves and Hilda Anthony, supported by a full London company. Following the play the famous Coram, accompanied by the inimitable "Jerry," completes. At the Hippodrome, Walter Williams present "P.'s and Q.'s," in 20 scenes, with Edwin Lawrence, Arthur Bentley, Kathie Lyn, Peggy and Lena Chisholm, Stanley Vivian and Walter Williams, supported by a beauty chorus. At the Coliseum is "Hello Bill," a revue. The cast includes Bob Bliss, Nellie James, May Graham, Will Scotty, and the Six Sunnybrooks, whilst variety by Ara and Zetta, acrobats, and Fred and May complete.

The Macdona Players are giving five Bernard Shaw plays from their repertory at the Theatre Royal, PLYMOUTH—"Man and Superman," "Getting Married," "Arms and the Man," "Pygmalion," and "Fanny's First Play." At the Repertory, Somerset Maugham's "Caesar's Wife" is presented, with Mr. Bernard Copping as Sir Arthur Little, Miss Hilda Chase as Violet, and Messrs. Arthur Yound, Peter Godfrey, Alfred Brandon, Miss Ivy Carleon, Miss Molly Veness, Miss Frances Waring, and Mr. John Durant in excellent rôles. At the Grand, Gar Kiddie's "Bad Boys" is played, with Charles Falla as principal comedian. "D'ye Work?" is proving an attractive burlesque revue at the New Alhambra, with Will Collinson supported by a good company. "Evening News" at the Palace and "Nelly Dean" at the Hippodrome are drawing well.

At the PAISLEY Theatre, Fred Collins Productions, Ltd., are presenting their latest comedy revue, "Say When." At the Rink Variety Palace, the Jays, in an original electrical novelty; Horsburgh Bros., acrobats; and Kay and Karson, in a vocal, harmony, and comedy act.

For the second week of their twice nightly repertoire season at the Theatre Royal, ROCHDALE, the Denville Stock Co. are presenting the drama, "Temptation." A first-class company has been got together, and every part is in good hands. Variety is the feature of the programme presented at the Royal Hippodrome twice nightly, the "turns" including Dave Loch and Carrie Lomond in Scottish and Irish character cameos; Harry Gunn and Marjorie Fitzallen in comedy song scenas; Clara Kenyon, violinist; El Ray, ventriloquist; Otsu Trio, Japanese jugglers; La Fleur; and Bert Hughes and Co. in a sporting act. At the Empire Hall the varieties are presented twice nightly. The Exceldas, vocalists and musicians.

The Royal County Amateur Operatic Society are performing "The Yeomen of the Guard" at the County Theatre, READING, this week. The Maurice Productions are presenting the revue, "A Week in a Night," at the Palace Theatre, with Sam Mayo as the star artist. The cast also includes Mabel Marks, Dennis Brogan, Binnie Ash, Dorothy Meade, W. E. Matthews, Vera Crompton, and the 16 Super Sonbrettes. The naval epic, "Zeebrugge," is being filmed at the Vaudeville Theatre, and "Capt. Blood" at the Central Picture Playhouse.

At the ST. HELENS Theatre Royal and Opera House Edward Dunstan and Co. continue their season here. This week "Pygmalion and Galatea," "The King's Rival," and "As You Like It" are being given. At the Hippodrome the Variety programme includes Nicol and Martin, Leslie Strange, Melville and Gordon, Lannalot Quinn, Dudley Dale and Sisters Houston, and Massona and Boy Ronald.

"Surprises," the novelty show of 1925, including Frank Preston, Cissie Calvert, Ada Durham, Arthur Ronald, Dorothy Tolley, four Weavers, two Ds, and Gus Hamilton, is at the Alhambra Variety Theatre, STOURBRIDGE.

At the Theatre Royal, SMETHWICK, is "The Way of the Eagle," by Dudley Stewart and Allen Drew's company. The cast includes C. W. Carleton, R. Hobson, Wilfred Stephens, Dudley Stuart, Colin Clive, Dorothy Pringle, Walter Norris, Silvia Graham, Charles Derwent, Betty Joyce, Eileen Delamere, Martha Hughes, Jean Ballantine, Allan Drew, Horace Smith, and Harry Owen. At the Empire the Chicago Girls are popular in their vocal and spectacular acrobatic act; special scenery and effects. Pictures complete. At the Coliseum splendid varieties are shown by Kerr and Shaw, comedy and song artistes, and Henry Bekker, magical humorist. At the Palace Billy Long, character comedian and story teller.

The Palace, SALISBURY, is presenting Mr. Fred Karno's "1925 Follies." The artistes include Miss Olla Bradley, soprano; Mr. Eddie Veno, dancer; Mr. David Weir, comedian; Mr. Fred Wynn, comedian; Mr. Alan Piggott and Miss Elsie Steadman. Mr. Stanley Earl makes an able master of ceremonies, and Mr. Eric Malcolm a good pianist. The comic interlude, "Seeing the Sea," concludes the performance.

At the SALFORD Palace Tom Arnold (for the Thea Productions) presents the revue, "The Melody Box." The cast includes Freddy Forbes, Billy Rutherford, Elsie Bowers, Dorothy Vernon, R. W. Willey, Vernon Drake, Victoria Miller, and Edris Coombs; specialities by the 16 Tiller Girls. At the Royal Hippodrome the Newlove Productions present a domestic musical comedy, "Cross Words." Included in the cast are Horace Jones, Dulcie Chase, Tiny Teddy Coy, Dennis Greer, Harry Malcolm; specialities by the Newlove Trio and the Newlove Dancing Girls.

Samson, with his marvellous feats of strength, is at the STOCKTON Hippodrome this week, supplemented by an excellent variety programme.

"Short Stories" is staged by Will A. Jackson Enterprises at the SWINDON Empire. It is not quite so lengthy as most revues, but better than many. Teddy Williams is an entertainment in himself, and the fine soprano of Thelma Hamilton, with the male voices of the Paladium Four, forms a delightful contrast. The Eight Trocadero Girls contribute many good dances, and the staging is excellent.

At the Grand Opera House, SCARBOROUGH, this week (Monday to Wednesday), Frank Forbes-Robertson in a repertoire of plays, supported by a specially selected company, including Miss Sydney Thornton and Miss Doreen Shortt. Thursday to Saturday: Miss Julia Neilson and Mr. Fred Terry with their latest success, "The Marlboroughs."


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The revue, "Episodes of 1925," provides good entertainment for the patrons of the Theatre Royal, WINDSOR. The singing, dancing, and staging are good, but the essence of the piece is the humour: it is one long laugh from beginning to end. The chief comedian, Jackson Owen, is largely responsible, and he is well supported by a company including Wilson Charles, Stan Stewart, Cranleigh Andrews, Leslie Rome, Cora Griffiths, Doris Chappell, and Marie Leon.

### MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—Announced as the farewell visit of "The Merry Widow," big houses have flocked here this week to enjoy the music and humour of this popular musical comedy, which has charmed Manchester theatregoers so often in the past. The elimination of such a comedian as Mr. George Graves from such a part as that of Popoff is an event to be regretted; but the performance will remain pleasurably memorable in theatrical traditions, and these final appearances are received with enthusiastic appreciation. As on the last visit, Miss Adrienne Brune is the "Merry Widow," and a very charming and tuneful one, playing this time, however, to the gallant efforts of Mr. Evan Thomas, whose Danilo is an ingratiatingly fine performance. Mr. W. H. Rawlins as Nisch is an old and well-tried asset; Miss Flora Courtenay is a pleasing Frou-Frou; and excellent performances are added by Mr. Darroll Richards as Jollidon and Miss Kathleen D'Arcy as Natalie. The whole show is the lard word in brilliance and vivacity.

ARDWICK EMPIRE.—M., D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—A capital variety bill features St. Juste and Higgins in their delightful humorous act; Marie Kendall, in a series of comedy character numbers; Key and Keyworth, refined entertainers; and good turns by Frank and Vesta, the accomplished dancers; Leons and Harry in "Fun at the Inn"; John Luxton, the Singing Vagabond; and Willy Woltard, who shows cleverness and humour in his "Fun in a Hat Shop." Denis O'Neil is deputising successfully for Tom Barrasford.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—The reputation of the well-known comedy duo King and Benson, has ensured good houses here for their production, "Sign On," which made an immediate hit on Monday. King and Benson are a host in themselves, but the show also is a good one, and the cast includes many clever players in support. The principal successes among these are scored by Bert Bex, Gordon Finlay, Roy Beech, Mavis French, and Olga Phillips. All the ten scenes are packed with vivacious entertainment.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. J. Hartley.—Mr. Thos. F. Convery's latest comedy revue, "The Dole Increased," had a good reception here on Monday. It is a revue with ideas which afford ample scope for humorous exploitation, and the cast engaged are well up to requirements. Especially noteworthy are Sandy Daw, Mabel Millar, Jack Cranston, and Bobbie Kerrigan.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—The Six Brothers Luck's "Forbidden Fruit" is continuing its successful round. Edgar Cooke, Virginia Davis, Mabelle Thorne, Anna Hornby, and Ernie Bee are the principal players. The Peach Chorus is an agreeable feature among many other attractions.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. C. H. Bayley.—The interest of Henry Arthur Jones's play, "The Dancing Girl," is admirably maintained here by the Broadhead Players. The play is well put on by Mr. James Hart, and the parts are cleverly cast. Mr. Algernon J. Hicks has in the Duke of Guisebury a rôle which keeps him busy in his usual easy and accomplished style; Miss Marie Paxton makes good use of her chances as Drusilla Ives, the dancing girl; and Mr. Atholl-Douglas is well placed as John Christison, the disappointed suitor who afterwards marries Drusilla's sister, Faith; while other notable impersonations are given by Mr. Philip Valentine as Mr. Goldspink, Miss Gladys Ford Howitt as Lady Bawtry, and Mr. William Clayton—an acquisition to the company—in the parental rôle of David Ives.

RUSHOLME THEATRE.—M., D., Mr. Arthur W. Belt.—Mr. Percy Foster is to be congratulated upon the effective way in which he has produced the week's play, "Letitia Meets the Family," a comedy by Ross Hills; and the rendering of it by the New Manchester Repertory Company is uniformly excellent. Miss Margo Duff as Letty is a very engaging personality who acts with conviction. As the Hon. William Minchuses, the happy-go-lucky wanderer who marries her, Mr. John Citroen plays well; and Mr. C. Hamilton Langham offers an effective contrast as Courtney, his brother; while Mr. William H. Dewhurst is excellent as Henderson, the butler. Mr. Norman Partridge fills his part well as the card-sharping Monsieur Trigny; and others happily placed are Mr. H. B. Rivers, Miss Dorothy Dewhurst, Miss Eileen Draycott, Miss Margaret McDougall, and Miss Stella Mary Pearce. A word of appreciation of the share contributed towards the success of these productions by Mr. Howard Radley, whose designing of dresses included those for "Kawampus" and the recent staging of "The Rivals."

(For other Manchester news see page 7.)

At the Alhambra, STIRLING, the Anglo-Scottish Productions present "Are You Working?"

At the Pavilion, SOUTHPORT, Harry Lees presents his latest success, "Gossip and Grumbles," a Scottish revue in nine reels. In the cast are Mark Denison, Daisy Ronald, Jessie Anderson, May Willis, Sisters Evelyn, Walker Kinniburgh, George Melbah, Brothers Fordyce, Will Adams, and the Waverley Girls.

# ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

### PLAYS.

A LA RUSSE.—April 20, P.O.W., Birmingham.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ANNA CHRISTIE.—April 27, Royal, Aldershot.
BALKAN PRINCESS.—April 27, Empire, Gateshead; May 4, Empire, Sunderland.
BATTLING BUTLER.—April 20, Eden, Bishop Auckland.
BAYNTON, HENRY.—April 27, Croydon; May 4, Hanley.
BEAUTY PRIZE.—April 27, O.H., Northampton; May 4, Borough, Stratford.
BELLA DONNA.—April 27, O.H., Harrogate (3); O.H., Scarboro' (3).
BELLE OF NEW YORK.—April 27, Empire, Swindon; May 4, Bedford, Camden Town.
BEN GREET PLAYERS.—April 20, Palace, Chelsea.
BENSON, SIR FRANK.—April 27, Lyceum, Edinburgh; May 4, Prince's, Bradford.
BETTY (MACDONALD & YOUNG).—April 20, Col., Ilkeston.
BLUEBEARD'S EIGHTH WIFE (RED).—April 27, Hippo., Nuneaton.
BLUEBEARD'S EIGHTH WIFE (BLUE).—April 27, Grand, Southampton.
BLUE BIRD.—April 27, Alhambra, Glasgow; May 4, P.O.W., Birmingham.
BRITISH NATIONAL OPERA.—April 27, Hippo., Golders Green.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK, REP.—April 27, Palace, Ibstock.
BUNTY PULLS THE STRINGS (GRAHAM MOFFATT).—April 27, Victoria Hall, Sunderland; May 4, T.R., Darlington.
CAMPBELL, MRS. PATRICK.—April 27, Shakespeare, Liverpool; May 4, Prince's, Bristol.
CARL ROSA OPERA CO.—April 27, T.R., Newcastle; May 4, T.R., Newcastle.
CHARLEY'S AUNT.—April 27, Theatre, Perth.
CHU CHIN CHOW.—April 27, Empire, Shepherd's Bush; May 4, Hippo., Salford.
CREAKING CHAIR.—April 27, Hippo., Ilford.
CROOKED FRIDAY, THE.—April 27, Pleasure Gardens, Folkestone.
DAIRY MAIDS, THE.—April 27, Empire, Sheffield.
D'ALBERT, FRED, REP.—April 20, Royal, North Shields.
DEANE, HAMILTON.—April 27, H.M., Blackpool; May 4, Grand, Derby.
DE GRAY, GEORGE (REP.).—April 20, Playhouse, Blackwood.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hipp., Margate.
DOBELL, W. L.—April 27, St. Patrick's Hall, Castlederg (3); Pallidrome, Strabane (3).
DORAN, CHAS., CO.—April 27, Palace, Maidstone; May 4, Emp., Swindon.
D'OYLY CARTE OPERA CO.—April 27, T.R., Huddersfield; May 4, Alhambra, Barnsley.
D'OYLY CARTE OPERA CO. (REPERTORY).—April 27 and May 4, O.H., Manchester.
DUNSTAN, EDWARD.—T.R., St. Helens (season).
EAST OF SUEZ.—May 4, Bath.
EDUCATING A HUSBAND.—April 20, Hippo., Margate.
ETERNAL SPRING.—April 20, Prince's, Bristol.
EYE OF SIVA.—April 27, O.H., Scarborough (3); O.H., Harrogate (3); May 4, Hippo., Nuneaton.
FAKE, THE.—April 27, Palace, Blackburn; May 4, Palace, Halifax.
FARMER'S WIFE.—April 27, Prince's, Manchester; May 4, Grand, Leeds.
FARMER'S WIFE.—April 20, Royal, Portsmouth.
FATAL WEDDING.—April 27, T.R., Lincoln.
FORBES-ROBERTSON, FRANK.—April 27, T.R., Plymouth; May 4, T.R., Canterbury.
GATES OF MERCY.—April 27, Collins's.
GOING UP.—April 27, Blackpool.
GREEN GODDESS.—April 27, Hippo., Gloucester; May 4, Shakespeare, Liverpool.
HAMMERSLEIGH BERIC (REP.).—April 20, Victoria, Dundee.
HER HUSBAND'S WIFE.—April 20, T.R., York.
IMPERIAL OPERA.—April 20, Empress, Runcorn.
INTERRUPTED HONEYMOON.—April 20, Arcadia, Redcar; May 4, T.R., Wrexham.
IN THE NEXT ROOM.—April 27, Empire, Kingston.
IRENE.—April 27, Grand, Oldham.
IT PAYS TO ADVERTISE.—April 27, T.R., Portsmouth; May 4, Grand, Southampton.
JEFFERSONS, THE, and THE OPTIMIST.—April 27, T.R., Sheffield.
KATINKA.—April 27, Empire, Finsbury Park.
LADY OF THE ROSE.—April 27, Empire, Sunderland; May 4, King's, Glasgow.
LETTER OF THE LAW.—April 27, King's, Glasgow; May 4, T.R., Nottingham.
LILAC TIME.—April 20, New, Cambridge.
LINDO, FRANK.—April 20, Royal, West Bromwich.
LITTLE BIT OF FLUFF.—April 27, Pier, Eastbourne.
LITTLE MINISTER.—April 20, Grand, Fulham; May 4, O.H., Belfast.
LITTLE NELLY KELLY.—April 27, Royal, Glasgow.
LONDON PLAYERS.—O.H., Jersey (season).
LOVE MATCH.—April 27, Empire, West Hartlepool.
MACDONA REP.—April 27, New, Oxford; May 4, Grand, Wolverhampton.
MADAME POMPADOUR.—April 27, Regent, Chelmsford.
MADAME POMPADOUR.—April 20, Court, Liverpool.
MAID OF THE EAST.—April 27, Empire, Liverpool; May 4, Palace, Manchester.
MAID OF THE MOUNTAINS.—April 27, Empire, Chatham.
MAID OF THE MOUNTAINS (MACDONALD AND JONES).—April 20, Royal, Hammersmith.
MAN FROM TORONTO.—April 20, Royal, Dewsbury.
MARSH, ALEX.—April 27, Pier, Eastbourne.
MAXIM REP.—April 27, Central, Braintree.
MELODY BOX.—April 27, T.R., Darlington.
MERRY WIDOW.—April 20, Royal, Darlington.
MERRY WIDOW (GRAVES).—April 27, O.H., Belfast; May 4, Gaiety, Dublin.
MIDDY, V.C., COMES HOME.—April 27, Hippo., Rotherhithe.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MOFFATT, GRAHAM.—April 20, Palace Pier, Brighton.
MOORE, EVA.—April 27, Royal, Torquay; May 4, Royal, Plymouth.
MORALS.—April 20, Arcadia, Doncaster.
MR. MANHATTAN.—April 20, Palace, Manchester.
MR. TICKLE, M.P.—April 27, Empire, Newcastle.
NERVOUS WRECK.—April 27, Grand, Wolverhampton; May 4, W.G., New Brighton.
OFFICERS' MESS.—April 27, Empress, Brixton; May 4, Hippo., Leeds.
ON WITH THE DANCE.—April 20, Empire, Liverpool.
ORDEAL, THE.—April 27, Royal, Brighton.
OUR MISS GIBBS.—April 20, West Pier, Brighton.
OUTSIDER, THE.—April 27, Grand, Swansea.
OVER THE HILL.—April 27, Court, Wigan; May 4, Arcadia, Doncaster.
OVER THE SEA TO SKYE.—April 27, Royal Edinburgh.
PATRICIA (No. 1).—April 27, Prince's, Bradford.
PATRICIA.—April 27, New, Cambridge; May 4, P.O.W., Grimsby.
PEG O' MY HEART.—April 27, Wimbledon; May 4, King's, Hammersmith.
PETER PAN.—April 27, Birmingham.
PLUS FOURS.—April 27, Grand, Derby; May 4, Kidderminster.
POLLYANNA.—April 27, Royal, Birmingham.
POTASH AND PERLMUTTER.—April 20, Palace, Walthamstow.
POPPY.—April 27, O.H., Middlesbro'; May 4, Empire, West Hartlepool.
PRIMROSE.—April 20, Borough, Stratford.
PRIVATE SECRETARY.—April 20, King's, Hammersmith.
RAT, THE (BANNISTER HOWARD).—April 27, Rugby; May 4, King's Lynn.
RAT, THE.—April 20, W.G., New Brighton.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—New, Crewe (season).
RICHARD LOVELACE.—April 27, O.H., Buxton; May 4, Prince's, Manchester.
RISING GENERATION (MIRRIELEES).—April 27, T.R., Halifax.
ROBERTS, GRAHAM.—April 20, Royal, Burnley.
ROMANCE.—April 23, Bury St. Edmunds (3); 27, Royal, Norwich.
SAINT JOAN.—April 20, Royal, Torquay.
SALLY.—April 27, T.R., Nottingham; May 4, Empire, Chatham.
SIGNAL, THE.—April 27, D.P., Eastbourne.
SO THIS IS LONDON.—April 27, Hippo., Margate.
STOP FLIRTING (RED).—April 27, Hulme, Manchester.
STOP FLIRTING (BLUE).—April 27, Hippo., Richmond; May 4, Alex., Stoke Newington.
STORM, THE.—April 20, Woking; May 4, Shrewsbury.
SWEENEY TODD.—April 20, Hippo., Rotherhithe.
TEMPTATION.—April 20, Royal, Dewsbury.
TERRY, FRED, AND JULIA NEILSON.—April 20, O.H., Harrogate (3); O.H., Scarborough (3); May 4, O.H., Torquay (3); T.R., Exeter (3).
THIEF, THE.—April 20, Pier Pav., Colwyn Bay.
TIGER CATS.—April 27, T.R., Blackburn.
TONI.—April 27, County, Bedford; May 4, T.R., Chatham.
TONS OF MONEY (BLUE).—April 27, Cork; May 4, Brixton.
TONS OF MONEY (WHITE).—April 27, Woolwich; May 4, Maidstone.
UNDER DOG.—April 27, Royal, Bury.
VENNER, REP.—T.R., Castleford (season).
VORTEX, THE.—April 27, King's, Hammersmith; May 4, Wimbledon.
WAY OF AN EAGLE.—April 27, County, Reading; May 4, O.H., Northampton.
WHIRLED INTO HAPPINESS.—April 20, O.H., Burton-on-Trent; 27, P.O.W., Grimsby.
WHITE CARGO (NORTH).—April 27, T.R., Nottingham.
WHITE CARGO (SOUTH).—April 27, New, Cardiff; May 4, T.R., Bournemouth.
WORKING GIRL.—April 27, Palace, Chelsea.
YOUNG PERSON IN PINK.—April 27, Grand, Fulham.

### REVUES.

AERIAL FLASHES.—April 20, T.R., West Stanley.
ALIVE IN 1925.—April 27, Grand, Halifax; May 4, Hippo., Salford.
ALL VIM.—April 20, Oldham.
APPLE SAUCE.—April 20, Queen's, Poplar.
APRIL SHOWERS.—April 20, Borough, Wallsend.
ARE YOU WORKING?—April 27, Royal, Edinburgh; May 4, Palace, Newcastle.
ATTABOY.—April 20, Hippo., Poplar.
BAD BOYS.—April 27, Salisbury.
BREVITIES.—April 27, Northampton; May 4, Southsea.
BRIGHTER LONDON.—April 20, Empire, Cardiff.
BRILLIANTS OF 1925.—April 27, T.H., Pontypridd; May 4, T.R., Guildford.
BROKEN BISCUITS.—April 20, Empire, Glossop.
CABARET CALLING.—April 27, Hippo., Sheffield; May 4, Shoreditch.
CARTOONS.—April 27, Tivoli, Lond.
CASEY'S COURT.—April 27, Aldershot; May 4, Empress, Brixton.
CHEERIO.—April 27, H.M., Aberdeen; May 4, Pavilion, Glasgow.
CHOCOLATE DROPS.—April 20, Palace, Bath.
CHOP STICKS.—April 27, Royal, W. Bromwich.
CONTRASTS.—April 27, T.R., Warrington; May 4, Col., Cheltenham.
CRASH.—April 20, Bedford, Camden Town.
CRAYONS.—April 20, Royal, Blyth.
CREATIONS.—April 20, Royal, Wolverhampton.
CRISPS.—April 27, Central, Limerick; May 4, O.H., Londonderry.
CROSS WORDS.—April 20, Hippo., Salford.
DASHES.—April 27, Alhambra, Stourbridge.
DING-DONG.—April 27, Hippo., Rotherham.
DOLE INCREASED.—April 27, Hippo., Ashton-under-Lyne.
DON'T GO AWAY.—April 27, Empire, Edmonton.
DON'T WORRY.—April 20, Hippo., Eastbourne.
ENCORE.—April 20, Palace, Oldham.
EVENTS.—April 27, Swansea; May 4, Halifax.
EXPLOSIONS.—April 20, Met., Bootle.
FETCH A POLICEMAN.—April 27 Workmen's Hall, Ogmore Vale.
FIZZ.—April 27, W.H., Ogmore Vale; May 4, Playhouse, Blackwood.
FLIRTS AND SKIRTS.—April 27, Palace, Reading.
FOLLOW THE MONEY.—April 27, Rotunda, Liverpool.
FORBIDDEN FRUIT.—April 27, Hippo., Preston; May 4, Palace, Scunthorpe.
FRED KARNO'S FOLLIES.—April 27, Grand, Brighton.
FUN IN A STOCKADE.—April 27, Hippo., Burslem.
GADGETS.—April 20, Empire, Leeds.
GLOBE TROT.—April 27, Bradford; May 4, Hanley.
GOLDEN WEST.—April 27, Empire, Newport; May 4, Empire, Swansea.
GOOD OLD SERGEANT.—April 20, Hippo., Gateshead.
GOOD TIME COMING.—April 20, Col., Cheltenham.
GRUMBLES.—April 20, Granville, Walham Green; May 4, Royal, Worthing.
HAPPY DAYS.—April 27, Royal, Smethwick.
HAPPY HOURS.—April 27, Empire, Islington.
HELLO, BILL.—April 20, Col., Portsmouth.
HELLO, CHUCKLES.—April 27, Grand, Plymouth.
HELLO, UNCLE.—April 20, Royal, Worthing.
HERE'S TO YOU.—April 27, Palace, Liverpool.
HIGH LIFE.—April 27, Royal, Oldham.
HIS LUCKY WIFE.—April 27, Palace, Warrington.
HOLD UP.—April 27, Empire, W. Bromwich.
HOLLYWOOD FOLLIES.—April 27, Grand, Clapham; May 4, Hippo., Lewisham.
HONEYMOON GIRL.—April 27, Hippo., Belfast; May 4, Hippo., Dublin.
HOP SCOTCH.—April 27, Hippo., Coventry.
HOUSE-HUNTING.—April 20, O.H., Dudley.
HULLO, BUBBLES.—April 20, Empire, Mountain Ash.
IDEAS.—April 27, Southampton; May 4, Plymouth.
IRISH AND PROUD OF IT.—April 27, Palace, Leicester.
IT'S QUITE ALL RIGHT.—April 27, Palace, Tredegar.
JOG TROT.—April 27, T.R., Bury; May 4, T.R., Barnsley.
JOY BOX.—April 20, Palace, Tredegar.
JAZZLAND.—April 20, H.M., Walsall.
KHAKI.—April 20, Palace, Hull.
LARKS.—April 27, Empire, Edinburgh.
LAUGHS AND LADIES.—April 27, Hippo., Wigan.
LONDON NIGHTS.—April 27, O.H., Coventry.
LONDON TO NEW YORK.—April 20, Met., Abertillery.
LOOKING GLASS, THE.—April 27, Empire, Kilburn.
LOOM, THE.—April 20, Hippo., Wolverhampton.
LOVE AND KISSES.—April 27, Hippo., Aldershot.
LUCKY 13.—April 27, Queen's, Poplar.
MAGICAL MOMENTS.—April 27, Hippo., Leeds.
MARGUERITE.—April 27, Granville, Walham Green.
ME AND MY GAL.—April 27, O.H., Londonderry.
MELODY BOX.—April 20, Palace, Salford.
MERRY AND BRIGHT.—April 27, Met., Manchester.
MISS 1925.—April 20, Alhambra, Bradford.
MODELS AND MUDDLES.—April 27, Tivoli, Barrow.
MR. TICKLE.—April 27, King's, Southsea.
MUSTARD POT.—April 20, Tivoli, Barrow.
NELLY DEAN.—April 27, Hippo., Liverpool.
NIGHT CLUB.—April 27, Tivoli, Aberdeen.
NIGHT LIGHTS.—April 27, Empire, Glasgow; May 4, Empire, Edinburgh.
NINE O'CLOCK REVUE.—April 27, T.R., Hanley; May 4, Grand, Croydon.
NOTIONS.—April 27, Hammersmith; May 4, Cardiff.
OCEANS OF JOY.—April 27, Hippo., Stockton; May 4, Grand, Mansfield.
OH, DOLLY.—April 27, O.H., Dudley.
ON THE BOUNCE.—April 27, Hippo., Eastbourne.
ON THE DOLE.—April 27, Empire, Ardwick.
ON THE NOD.—April 20, Empire, Harrogate.
ON THE PANEL.—April 20, Pav., Ayr.
OUR DAD.—April 20, Hippo., Boscombe.
OUR LIZ.—April 27, Hippo., Newcastle.
PAGES.—April 27, Hippo., Lewisham.
PARISH RELIEF.—April 20, Hippo., Ramsgate.
PEACE AND JOY.—April 27, Palace, South London.
PEEPS INTO 1925.—April 20, Metropolitan, W.
PEPPER-BOX.—April 27, Birmingham.
PLANTATION CABARET.—April 27, Hippo., Willesden.
PLEASED TO MEET YOU.—April 20, King's Lynn.
POSH.—April 27, Palace, Huddersfield.
PRANKS.—April 27, Empire, South Shields.
P'S AND Q'S.—April 27, Hippo., Boscombe; May 4, Empire, Stratford.
PUZZLES.—April 27, Palace, Hull.
Q M.—April 27, Empire, Newport.
QUEEN OF THE CABARET.—April 20, Royal Sheffield.
RACK AND RUIN.—April 20, Palace, East Ham.
REAL STUFF.—April 27, Royal, Bilston; May 4, Col., Portsmouth.
RECORDS.—April 27, Portsmouth; May 4, Brighton.
RED HOT.—April 27, Hippo., Huddersfield; May 4, Rotunda, Liverpool.
RIGHT AWAY.—April 20, Workmen's H., Tredegar.
ROUNDABOUT, THE.—April 27, Palace, Salford; May 4, Hippo., Liverpool.
ROUND THE TOWN.—April 27, Dunfermline; May 4, Ayr.
SAME TO YOU.—April 20, Hippo., Willesden.
SAY WHEN.—April 20, Paisley.
SCANDALS.—April 27, Grand, Hanley.
SCOLLOPS.—April 20, Gaiety, Houghton.
SCOTCH AND POLLY.—April 27, Pavilion, Ayr.
SCOTCH BROTH.—April 27, Empire, Burnley.
SECONDS OUT.—April 20, Palace, Lincoln.
SERVED HOT.—April 27, T.R., Waterford.
SHAVINGS.—April 27, Palace, Southampton; May 4, Royalty, Reading.
SHORT STORIES.—April 20, Empire, Swindon.
SIDE SHOW.—April 27, Hippo., Norwich.
SIGN ON.—April 27, Empire, Dewsbury; May 4, Grand, Doncaster.
SITUATIONS.—April 27, Pavilion, Ayr; May 4, T.R., Edinburgh.
SIXES AND SEVENS.—April 20, Hippo., Southend.
SNACKS.—April 27, Palace, Halifax; May 4, Palace, Burnley.
SNATCHES.—April 27, Empire, York.
SNAPPY.—April 20, Hippo., Mexborough.
SPARE PARTS.—April 27, Palace, Scunthorpe.
STARSHELLS.—April 20, Palace, Hammersmith.
STEPPING STONES.—April 27, Hippo., Great Yarmouth.
STUNTS OF 1925.—April 27, Empire, Belfast.
SUNNY SOUTH.—April 20, Royal, King's Lynn.
SUNPATHERS.—April 20, Royal, Stratford.
SURPRISES.—April 27, Queen's, Dublin.
TEN TO ONE ON.—April 27, Hippo., Ipswich; May 4, Empire, Penge.
THERE YOU ARE, THEN (No. 1).—April 27, Hippo., Boscombe; May 4, Hippo., Southampton.
THERE YOU ARE, THEN (No. 2).—April 27, Rawtenstall.
THREE BAGS FULL.—April 27, Palace, Bath; May 4, Town Hall, Pontypridd.
TIDDLY-WINKS.—April 27, Hippo., Dover.
TIMES, THE.—April 20, Palace, Burnley.
TONICS.—April 20, Empire, York.
TONS OF FUN.—April 27, Palace, Lincoln.
TOUCH AND GO.—April 20, Hippo., Great Yarmouth.
TRICKS.—April 27, Alhambra, Bradford.
TRIP TO PARIS.—April 27, Queen's, Castleford; May 4, Grand, Luton.
TRUMPS.—April 27, Borough, Wallsend; May 4, Royalty, Barrow-in-Furness.
TRY AGAIN.—April 27, Gaiety, Walsall.
TULLO.—April 27, Wolverhampton.
UNEMPLOYED.—April 27, Palace, East Ham.
UP THE RIVER.—April 20, Grand, Luton.
VANITY BOX.—April 27, Empire, New Cross; May 4, Empire, Birmingham.
VOLUMES.—April 27, Hippo., Poplar.
WAKE UP.—April 27, Grand, Doncaster; May 4, Hippo., Rotherhithe.
WANGLES OF 1925.—April 20, Palace, Bradford.
WEEK IN A NIGHT.—April 20, Palace, Reading.
WEEK'S PLEASURE.—April 27, Empire, Cardiff; May 4, Empire, Newport.
WELL, I NEVER.—April 20, Empire, Middlesbrough.
WET AND DRY.—April 20, Alex., Hull.
WHAT A LAD.—April 20, Merthyr Tydfil.
WHAT HO!—April 27, O.H., Burton-on-Trent.
WHAT'LL I DO?—April 27, Hippo., Salford.
WHAT'S YOURS?—April 27, Paisley.
WHIRL OF THE FAIR.—April 20, Palace, Bordesley.
WHIRL OF THE WORLD.—April 27, Palace, Manchester; May 4, Empire, Liverpool.
WHISPERS.—April 20, Hippo., Aldershot.
WHITE HEATHER.—April 27, Met., Bootle.
WHY D'YE WORK?—April 27, Grand, Brighton; May 4, Marina, Lowestoft.
WINNERS.—April 27, Olympia, Dublin.
WONDERS.—April 27, Southend.
YOICKS.—April 27, Court, Liverpool; May 4, T.R., Birmingham.
ZIP.—April 27, King's, Dundee; May 4, H.M., Aberdeen.
CARMO THE GREAT.—April 27, Leeds.

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REEVES & LAMPORT

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April 20, Hippodrome, Willesden
April 27, Alexandra, Stoke Newington

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P.A., 32, Warham Road, Finsbury Park, N. 4.

## NOR KIDDIE
*Principal Comedian, "THE GLOBE TROT"*
April 20, Palace, Blackburn April 27, Palace, Bradford

## MONA MAGNET
*"QUEUE IN"*
April 27, Empire, Newport
P.A., 10, Owen Mansions, Queen's Club Gardens, W. Kensington: 'Phone, Riverside 3239

## HARRY GUNN
Assisted by MARJORIE FITZALLEN
April 20, Hippodrome, Rochdale April 27, Palace, Walthamstow
Agent, FRED FRANCIS

## GLADYS HORRIDGE
*Leading Lady, "FOLLOW THE MONEY"*
April 20, Hippodrome, Keighley April 27, Rotunda, Liverpool

MAY VICTOR
## STEVENS & GOULD
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*ALMOST HUMAN* *"The Honeymoon Girl"*
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## TOM E. HUGHES
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April 20, Empire, Edinburgh April 27, Pavilion, Glasgow
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## MISS ELLA SHIELDS
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## WE THREE
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*"DING DONG"*
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*Ernest Lotinga's "THE LOOM."*
April 20, Hippodrome, Wolverhampton

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*"SAYINGS BY A FOOL."*
*"A man with a swollen head should always remember there is more water in a swollen river"*
April 20, Hippo., Keighley April 27, Rotunda, Liverpool

# WHO'S WHO IN VARIETY.

## WILL FYFFE

AUSTRALIAN SEASON — WILLIAMSON CIRCUIT
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## ALBERT WHELAN

April 20, Grand, Clapham
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## MARJORIE FULTON

*The Personality Girl*
*Rehearsing for "BREVITIES"*

## BILLY CARYLL

*In Harry Slingsby's "ZIP"*
A Successful Fool. Had a great week at Leicester and can thoroughly recommend the Regent Hotel, and wish it was on wheels so that I could tow it around on the Silky. Regards to Happy Hanson.
April 20, O. H., Dunfermline — April 27, King's, Dundee

## HILDA MUNDY

*Playing Lead in "ZIP"*
Manicurist Parisienne now I think!
When in Leicester stay at the Regent Hotel—a great place
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## AUDREY KNIGHT

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Dates, LLEWELLYN JOHNS.
Address all communications to the Managing Director.

## CALLS FOR APRIL 27, 1925.

### THE LONDON COLISEUM
Rehearsal at 10 a.m. for—
Layton and Johnstone, Ann Codee, Fred Duprez, Renee Riano, Masu, Karsavina, Frank Tinney, Hilda Ward's Orchestra.

### STOLL PICTURE THEATRE, KINGSWAY (London Opera House)
Pictures and Varieties.

### THE HACKNEY EMPIRE
Rehearsal at 12 noon for—
"Chu Chin Chow."

### SHEPHERD'S BUSH EMPIRE
Rehearsal at 12 noon for—
Fyne and Hurley, Nora Bancroft, Bert Hughes and Co., De Groot, Farabonis and Bronzi.

### THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
Zellini, Tom Barrasford, The Spyras, The Flemings, Stanley Twins and Mona, Florence Yaymen.

### WOOD GREEN EMPIRE
Rehearsal at 12 noon for
Reka, George Formby Junr., Burr and Hope, Nathano Bros., Leslie Weston, Victor Andre.

### EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Maid of the Mountains."

### BRISTOL HIPPODROME
Rehearsal at 12-30 p.m. for—
Willy Woltard, Varney and Butt, John Birmingham and Band, Victoria Carmen.

### BEDMINSTER HIPPO.
Pictures and Varieties.

### LEICESTER PALACE
Rehearsal at 12 noon for—
"Irish and Proud of It."

### ARDWICK GREEN EMPIRE
Rehearsal at 12-30 p.m. for—
"On the Dole."

### MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Women and Flowers of Spain, Gillie Potter Payne and Hillyard.

And in Association with the above—

### THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Scott and Whaley, Ada Reeve, O'Hanlon and Zambuni, Edna Maude, Paddy Saunders, Griffiths Brothers, Leons and Harry, Osborne and Perryer.

**NOTE.**—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

**NOTE.**—All sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

**14 BAND PARTS REQUIRED** for all Theatres, except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass Conductor. (Harp and Organ if required.)

**STAGE DEPARTMENT.**—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

**ADVERTISING MATTER.**—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

**COARSENESS, VULGARITY, &c.,** are not allowed. The Licensing Authorities forbid this, and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

**ARTISTS' SCENERY AND PROPERTIES** must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

**BUSINESS NOTICE OF GENERAL APPLICATION.**—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of lo or damage to any MSS., Songs, &c., submitted for consideration.

THE

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## Monday, April 27, 1925.

### LONDON PAVILION.
C. B. Cochran presents "ON WITH THE DANCE." Commencing Wednesday.

### REGENT THEATRE.
Sybil Thorndike to present "SAINT JOAN."

### BRIXTON EMPRESS.
Rehearsal at 12 noon for—
A. J. Goldstein to present "THE OFFICERS' MESS."

### WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Samson, Brothers Egbert, Syd. Moorhouse, Harry Gunn, Elton Black and Lady, Morris and Cowley.

### METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Talbot O'Farrell, Ten Loonies, Harry Champion, etc.

### OXFORD THEATRE.
COMPANY AS BOOKED.

### SOUTH LONDON.
Rehearsal at 12 noon for—
Sidney Burns to present "PEACE AND JOY."

### EAST HAM PALACE.
Rehearsal 12 noon.
Fred. Neilson presents "UNEMPLOYED."
Metro-Gnomes Band.

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### CHELSEA PALACE.
Rehearsal at 12 noon for—
National Stage plays Ltd. to present "A WORKING GIRL."

**The above are communicated for information without prejudice.**

## "CASEY'S COURT"

### At Birmingham.

"Casey's Court" is the attraction at the Birmingham Hippodrome this week, with Will Murray in a favourite rôle, that of a dame, and a handsome one at that. The producer has gone in for a comic realism just befitting his subject, which is home life in a back court, with plenty of backchat thrown in. There is, however, one particular diversion which is one of the best in the show. The scene is an asylum doctor's room with dangerous patients' cells around. It affords John Mooney an opportunity to be very funny. He is the new warder, and his Scotch accent and appearance are additional assets in the comedy. A very popular scene is that wherein Will Murray has arranged a street urchin's idea of producing a music-hall show. It includes various turns and gags and some comedy accompaniments in which "Scottie" is an irresistibly youthful comic scapegrace. Of the remainder of the six scenes the principal is home life as illustrated by "friction." Here Will Murray is in his element as Mrs. Casey. The Mr. Casey of Fred O'Malley is another capital impersonation. Norah, the superior daughter, was played by Cathie Gunter, and as her sweetheart Roy Leo shared with her the bulk of the vocalism. Two of the juniors, however, May Jones (who has a good voice) and Peggy Henderson, also assisted in this department. One should add that E. Rivoli gave a dazzling performance as a street concertina player. The chapter scena was very amusing, and the "court kids" were very much in evidence.

## SONGS AND SINGERS.

(*Continued from page 14.*)

**Francis & Day.**

Those fine artists, Layton and Johnstone, are continuing at the London Alhambra to delight their multitudinous admirers with songs both grave and gay emanating from the house of Francis & Day, and in the former category a big hit is heard in their "Don't Put the Blame on Me," a number which they invest with a charming touch of sentiment that is never overdone. The song is already in much request among entertainers generally, the news of its success at Blackpool, where it is sharing honours with "In Carolina (With My Caroline)," having been noised abroad. George H. Elliott, at the London Coliseum, continues to score with the latter item. Among other songs well in the running for popular favour at Blackpool and elsewhere may be mentioned "The Sun Will Soon Be Shining" and "Hum a Little Tune."

Fred Barnes at Holborn all this week has been heard in an all Francis & Day budget of songs, comprising "Hum a Little Tune," "June Night," and "Driftwood," the last-named a chorus ballad with a haunting refrain. Each item has been received with manifestations of pleasure.

Geo. Glover has made a big hit with "All Alone," in Sidney Burns's "Crash!" at the Bedford, the song being sung in conjunction with Dorothy Levy.

"Red, Red Rose," magnificently sung by Brynn Gwyn, made a big impression at Broadway Gardens Cinema, Walham Green, last week, it being sung in the costume prologue preceding the great "Monsieur Beaucaire" film, and the baritone being assisted by Marie Makino.

Grace Ivell and Vivian Worth are at all current engagements making a big hit with "All Alone," "Follow the Swallow," and "Cousin Clara's Crazy Over Cross Words."

Jack Lane, equally at home in sentimental or comic songs, is heard to much advantage at Islington in one of the former category, its title being "I Shall Be Sorry For You."

At the London, Shoreditch, Fred Saker has been playing "June Night," "Follow the Swallow," and "Doo Wacka Doo," with much success.

Clark and Webb's new entertainment, "Cabaresques," enshrines such popular items as "Spain," "The Road Hogs in Town," and "The Sun Will Soon Be Shining."

The Press of Nottingham has recently been unanimous in its praises of Doris Ashton and of her cultured rendition of "All Alone," at the local Empire.

**Keith Prowse.**

George Royle's "Fol-de-Rols" are again at the Floral Hall, Scarborough for the season, and numbers from this house have a prominent place in the Party's repertoire. "Alabamy Bound," "Glad," "That's My Girl," "Lovers' Lane," "Lassie o' Mine," "I Came to Your Garden," and "Love Has a Way," are all feat. starters for Scarborough's premier entertainers.

"Alabamy Bound" is the outstanding success of Layton and Johnstone's repertoire at the Alhambra. It is being played by all the leading dance bands. This fox-trot song portrays the departure and journey of a train to Alabamy, and the different train effects which are brought out in the orchestration have greatly contributed to the amazing popularity of this number.

Will E. Dale, producer of the Zenith Follies, writes: "'She's Such a Nice Girl,' 'Peter Pan,' and 'Alabamy Bound' are our three biggest hits, and never fail to earn sure encores." The Barry Twins, in "Why d'ye Work?" revue, made an instantaneous success with "In the Evening," which number they produced at the County Theatre, Shrewsbury, last week.

The Piccadilly Follies, at the Theatre Royal, Bognor, have found two winners in "Half a Moon" and "Alabamy Bound." Harry Faber reports from Leeds: "Introduced 'She's Such a Nice Girl' last week, and received a splendid ovation at every house." The Princess Entertainers, well known in and around Sheffield, are using eight numbers from this house. Joe Middleton, producer, says: "As a concerted, 'Rock-a-Bye, My Baby' tops the bill. Florence Crowder, contralto, and Lilian Nortcliffe, soprano, are singing 'Just For a While' and 'Sanctuary' duets. 'Way Out West in Kansas' is our best comedy concerted. I sing 'She's Such a Nice Girl,' and 'In the Evening.' Our baritone never fails to bring the house down with "Bells of the Sea." And last, but not least, we have just introduced 'Alabamy Bound'—the number is a riot."

Violet Victoria and Harry Firth's Eight Dainty Maids are featuring "Rock-a-Bye, My Baby" and "Alabamy Bound" with record success in "Just Fancy" revue. The Super-Varieties concert party are successfully featuring "Teach Me" (duet), "Oh, Eva," "Just Like a Beautiful Story," "Peter Pan," and "Alabamy Bound."

The Buffalo Orchestra, under the direction of Shenkman-Quitt, at the Palais de Danse, Birmingham, broadcast three times weekly. Their big numbers are "Alabamy Bound," "Just Like a Beautiful Story," "Peter Pan," "She Loves Me," "Patsy," and "Rock-a-Bye, My Baby."

If you are in Town, call and hear the season's new numbers, or send 1s. 6d. (with professional card) for selection.

**Kent & Co.**

A charming little winner, is the report of the Bros. Bates from Coventry, referring to "Amber, Ma Own," the dainty melody of which is from the pen of C. à Becket Williams. Harry Stogdens' "In the Golden Days of Yore" is winning encores for Syd Bishop's talented Concert Party at Bristol, the lyrics being in each case supplied by J. M. Stuart Young, of Onitsha, W.C.A., whose "My Colleen of Innisfree" is meeting with all-round success as a gramophone record (sung by Hardy Williamson) and a sound chorus number for concert use. "Love's Magic Garden," our new number, continues in demand, and will be heard at many seaside resorts this season. We shall be pleased to hear from C.P. managers and artists on the look-out for sound numbers for seaside work.

**Whitehall Music Co.**

The Savoy Havana Band have found a new dancing and broadcasting success in "Loving Lullaby," waltz by Francis Deacon and Jack English. Played by the band, with vocal refrain sung by Mr. Ramon Newton, this number is being enjoyed by countless listeners-in. At Covent Garden, Jack Howard and his Olympia Band played "Loving Lullaby" for the last waltz of the season, which terminated there on Saturday last. Mr. Howard speaks in glowing terms of this waltz, and expresses his intention of featuring it with his bands everywhere, including Wembley this year. Hal Swain and his Toronto Orchestra are having many requests for "Loving Lullaby," which they have featured with unbroken success for some time. One of the first numbers to be played at Blanchard's Club by the Cosmos Orchestra, opening there on Monday, will be "Loving Lullaby." This number is now being played at all the London dance halls, and at most of the provincial ones, too. Other bands featuring it with unqualified success include: The Astorians (Birmingham), the Nayland Orchestra (London and Margate), the Frolics Band (Maxim's), the Cabaret Band (London), the Savannah Dance Band (London), Savoia Dance Orchestra (London), Elysee Dance Band (Holborn Restaurant), the Karlcemian Dance Band (Manchester), Hawker's Embassy Dance Band (Hastings), Colorado Band (Edinburgh), Albert Dale's Pavilion Band (Kew), the Symphony Quartet (Hayes). Vocal and dance records have been made by the leading firms, and will be released shortly. Bandmasters should send for particulars of subscription to the new Whitehall Dance-Orchestra Journal.

At the Empire, WEST HARTLEPOOL, the musical comedy, "The Balkan Princess," is presented. The cast includes Frank Hill, Arthur Stratton, Howard Ward, Frank Wilson, Winifred Roma, Jack Durant, Maudie Harris, and Dorothy Galbraith. At the Palace "Flaming Passion" and "Should a Wife Tell?" are the plays presented, and the Millane Stock Company are appearing in "The Old Folks at Home" at the Grand.

## MUSIC HALL CARDS.

MISS DAISY JAMES,
EVERYBODY'S FAVOURITE.
Next week: EMPIRE, CROYDON.
Coms., 65, Sudbourne-rd., Brixton Hill, S.W. 'Phone: 2115 Brixton.

LUCAN AND McSHANE
(Character Dame).
"Come Over."
"What's Yours," Metropole, Glasgow.

## VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION.

WEEKLY REPORT.—Cost of maintenance of Ben. Institution, about £52; number of old artists residing there, 43 (ladies 11, men 32); amount of weekly pensions, £63 3s. 6d.; number of pensioners, 104; amount of grants, loans, fares, etc., £9 8s.

# FELDMANISM

Telephone: Gerrard 6628 (3 lines). 125, 127, 129, SHAFTESBURY AVENUE, W.C. 2. Telegrams: "Humfriv, London."

## FELDMANISMS FROM EVERYWHERE.

### AT THE SEASIDE.

The leading seaside resorts introduced their visitors to the summer winners from the House of Feldman during Easter, and judging by the rapid manner in which our great hits "caught on," concert parties with a Feldman repertoire will be in great demand this season. Blackpool and Douglas were lively with the strains of "After the Storm," "Jealous," "Everybody Loves My Baby," "I Know That Someone Loves Me," "Let It Rain," "Please," "In a Little Rendezvous," "I've Got a Feeling for Ophelia," and a score of other equally attractive numbers. The "early birds" of the concert-party and dance-band worlds found these typical Feldman hits in great demand.

***PRIDE.***

*Some forms of pride are justifiable, others are not. But when a music publisher can boast the biggest number of real song-hits in one season he is entitled to experience the justifiable pride—of production!*

*Pride, too, is born in the soul of every true artiste, and in their case it takes the form of pride in giving their public the* ***best,*** *and keeping up the standard. Keeping up the standard is not so difficult as it sounds, when you are dealing with* ***Feldman numbers.***

*Every number from the House of Hits bears the stamp of true craftsmanship, and we are not satisfied to produce one good song-hit—we make every number a winner!*

*Hence the superiority of Feldman numbers, and hence the reason why every wise artiste comes to the Feldman building.*

### THE ANARTOS.

Arthur and Lawrence Anarto—that very popular pair of comedians—are making an exceptionally great hit with "Bingo Farm," the bright Feldman comedy number which they are featuring in the successful revue, "Apple Sauce." Incidentally, they inform us that they are still working that grand old Feldman favourite, "When Shall We Meet Again?" and have been asked "dozens of times" for the name of this tuneful number—one of the greatest song successes of its day. The Anarto brothers add that the revue is proving to be a big hit, and has been playing to packed houses. We can well imagine that "Bingo Farm," handled by these smart comedians, is one of the outstanding features of the altogether bright production.

* * *

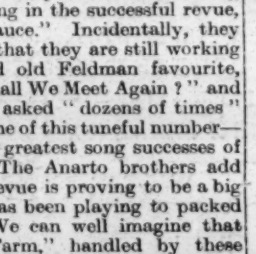
### A WINNER!

Doris James, the charming soprano, reports that she recently produced our popular ballad, "One Million Times a Day," at the Grand Theatre, Woking, and that it was an immediate success. Miss James is a leading light in "Whirl of the Fair" revue, and the manager of this bright show has decided that "One Million Times a Day" is too good to be left out. We can therefore safely predict many more triumphs for Miss James and her big hit.

* * *

### JENNIE HARTLEY.

This very popular artiste was one of our recent visitors, and as a result she went away with those two catchy numbers, "Mamma's Baby Boy" and "Plantation Days," which are in study for production in the near future. It will be remembered that charming Jennie Hartley scored a very big hit in this past season's pantomime at the Theatre Royal, Glasgow, where she featured those three enormous winners, "California, Here I Come," "From One Till Two," and "A Smile Will Go a Long, Long Way." Miss Hartley is a perfect artiste who can always be relied upon to give of her best. Furthermore, she has the happy faculty of selecting the best and brightest numbers, and comes to the House of Feldman for them.



# NO CONCERT PARTY

## can afford to be without these

## "HEAD-LINE" HITS!

# AFTER THE STORM

# EV'RYBODY LOVES MY BABY

# I KNOW SOMEONE LOVES ME

# JUNE BROUGHT THE ROSES

# MISSISSIPPI MOONLIGHT

# JEALOUS

**IN A LITTLE RENDEZVOUS**
**I'VE GOT A FEELING FOR OPHELIA**
**WHERE'S MY SWEETIE HIDING?**
**ONE MILLION TIMES A DAY**
**DREAM MAKER OF JAPAN**
**SALLY IN THE CABARET**
**MOON OF WAIKIKI**
**IN THE LAND OF TUMMIJOLIBAD**
**LET ME BE THE FIRST TO KISS**
**YOU GOOD-MORNING**

**WHERE WERE YOU?**
**LET IT RAIN**
**BINGO FARM**
**WON'T GO**
**YUM-TUM-TUM**
**IN SHADOWLAND**
**MY CALIFORNIA**
**YOU'RE IN LOVE WITH EV'RYONE**
**ALL MY DREAMS ARE OF YOU**

# B. FELDMAN & CO.

*FELDMAN WINNERS ARE GUARANTEED!*

## FELDMANISMS FROM EVERYWHERE.

### A NEW REVUE.

There seems to be no end to the popularity of Revue. One of the latest additions to this favourite form of entertainment is Barrie Dorenda's "Oh, Papa!" Like all discerning producers of new shows Mr. Dorenda appreciates the true value of first-class numbers, and we are not surprised to hear that he has selected a great budget of Feldman winners—old and new. Those he specially mentions are "Mississippi Moonlight," "After the Storm," "Jealous," "California, Here I Come," "Daddy's Wonderful Pal," and "Old Pal, Why Don't You Answer Me?" Meanwhile the famous Barrie-Dorenda Tartan Follies are working several Feldman hits with great success.

* * *

### DOROTHY MEADE.

As we had the pleasure of announcing a short time ago, this fascinating artiste introduced those two great winners, "One Million Times a Day" and "I've Got a Feeling for Ophelia," into Sam Mayo's successful production, "A Week in a Night." Miss Meade, a "live-wire" performer, has lost no time in following up these Feldman successes with another established hit in "You Left Me Out in the Rain." Her bright versatile style is easily adaptable to almost any type of number, and we are pleased to record that her success with her latest number is as big as if not bigger than was the case with "One Million Times a Day" and "Ophelia."

* * *

### DOUGLAS FAVOURITES.

The management of Villa Marina, the popular Corporation resort of Douglas, Isle of Man, provided their numerous patrons with a rare Easter treat comprising a first-rate cabaret show by Morry M. Blake (originator of "The Blues") and the County Club Orchestra from Liverpool. When we entered this bright little ballroom it was to hear the lilting strains of "Where's My Sweetie Hiding?" and as the evening wore on it became obvious that the County Club Band is composed of keen Feldmanists. They made special features of "After the Storm," "In Shadowland," "Jealous," "Please," "Let It Rain," "In a Little Rendezvous," and "I've Got a Feeling for Ophelia," and the delighted dancers—emulating the famous Oliver Twist—called for more. A marked tribute to the popularity of the clever Band and their fine repertoire of Feldman winners.

***"SO HAPPY!"***

*In these two expressive words charming Winifred Ward sums up her delight with the success of her latest Feldman winners, "Won't Go" and "Roll On, To-morrow Night." Her postcard to us runs as follows:—*

*"'Roll On' and 'Won't Go' just too wonderful. I can't stop laughing. I'm so happy!"*

*The memory of this fascinating artiste's triumph with several famous Feldman hits in the panto. at the Theatre Royal, Bristol, will still be fresh in the minds of our readers, but Miss Ward believes in giving her public* ***variety.*** *Thus does she pass from one winner to another—with the above results!*

### 120—NOT OUT.

For no fewer than 120 successive weeks the A. E. Miles and Alice Maude revue, "Marguerite," has experienced an unbroken tour of success. For 120 weeks ten Feldman numbers have been regular features of the production. This is indeed a record of which both parties concerned may well feel proud, and we trust that "Marguerite" will carry on with the good work for many months to come. Incidentally, "Fun on the Farm" is one of the latest additions to this sparkling production, and is worked in a big scene. "Won't Go" is going into the show, too, says Mr. Miles.

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